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P O E T R Y

L O N D O N :

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M DCC LIX.

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I O,

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D I A L O G U E,

C O N C E R N I N G

P O E T R Y

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ENGLISH

TO
THE RIGHT HONOURABLE
GEORGE, LORD LITTLETON,
BARON of *FRANKLEY,*
ONE OF THE LORDS
OF HIS *MAJESTY'S* PRIVY COUNCIL;

THIS TRANSLATION OF
THE IO OF PLATO

Is,
With the HIGHEST RESPECT,
JUSTLY inscribed
by his LORDSHIP'S
most obedient
humble Servant

FLOYER SYDENHAM.

T H E
A R G U M E N T.

THE General SUBJECT of this Dialogue is POETRY : but various Titles are found prefixed to the Copys of it, assigned probably by the Ancients. Some stile it a Dialogue “ Concerning the Iliad :” while Others, aiming to open the Subject more fully and distinctly, entitle it, “ Of the Interpretation of the Poets :” and Others again, with Intention to express the Design or Scope of it in the Title, have invented This, “ Concerning the Mark or Characteristick of a Poet.” But None of these Titles, or Inscriptions, will be found adequate or proper. The ¹ First is too partial and deficient. For the
Dialogue

¹ “ Concerning the Iliad.” This however appears to be the most Ancient, being the only one found in *Laertius* ; and the Others being too *precise* and *particular* to be of an earlier Date. For the Titles of all the Prosaic Works of the Ancients, whether Dialogues, Dissertations, or methodical Treatises, written before the Age of *Plutarch*, were as *general*, and as *concise*, as possible, expressing the Subject usually in One Word. The Title, that we have chosen, appears not indeed in any of
the

Dialogue, now before us, concerns the Odyſſey as much as the Iliad, and many Other Poets no leſs than Homer. As to the next Title; the Interpretation or Expoſition of the Poets is but an Occaſional or Acceſſory Subject, introduced only for the Sake of ſome other, which is the Principal. The laſt Title is Erroneous, and miſtakes the main Drift and End of this Dialogue, which is by no Means ſo ſlight or unimportant, as meerly to ſhew, that ² Enthuſiaſm, or the Poetic Fury, is the Cha-

the Copys of this Dialogue; but perhaps may be ſupported by the Authority of *Clemens* of *Alexandria*, a Writer little later than *Laertius*. For citing a Paſſage out of the *Io*, he has theſe Words, *περὶ μὲν ποιητικῆς Πλάτῳ—γράφει. Stromat. Lib. 6. near the End.* Tho it muſt be owned not abſolutely clear, whether he means it as the known Title of the Dialogue, or as the Subject only of the Paſſage there quoted.

² Yet only in this Light was the *Io* conſidered by *Ficinus*, as appears from his Commentary on this Dialogue. And His Representations of it have been blindly followed by All, who have ſince his Time written concerning it, as *Janus Cornarius* in his 7th *Eclogue*, *Serranus* in his Argument of the *Io*, and *Franciſcus Patritius* in his Diſſertation *de Ordine Dialogorum*. Nor muſt we conceal from our Readers the oppoſite Opinion of a very ingenious Friend, who ſuppoſes *Plato* to have no other View in this Dialogue, than to expoſe *Io* to Ridicule, and to convince him of his own Ignorance. Whatever therefore is ſaid on the Subject of *Enthuſiaſm* in *Poetry*, appears to Him wholly Ironical, and *Socrates* to be abſolutely in Jeſt throughout the Dialogue. To this Conjecture we ſhall only ſay, in the Words of *Horace*, which a Reader of *Plato* ought always to have in Mind,

—— *Ridentem dicere Verum*
Quid vetat? ——

What

Characteristick of a True Poet ; but makes a Part of the grand Design of Plato in all his Writings, that is, the teaching True Wisdom : in order to which, every Kind of Wisdom falsely so called, commonly taught in the Age when He lived, was to be unlearned. The Teachers, or Leaders of Popular Opinion, among the Grecians of those Days, were the Sophists, the Rhetoricians, and the Poets ; or rather, instead of these last, their ignorant and false Interpreters. Men of liberal Education were mis-led principally by the First of these : the Second Sort were the Seducers of the Populace, to whose Passions the Force of Rhetorick chiefly is applied in Commonwealths : but
the

*What hinders, but that serious Truth be spoke
 In Humour gay, with Pleasantry and Joke ?*

As to the other Opinion, that, which is generally received, we contend not, that it has no Foundation ; nor even at all dispute the Truth of it ; but deny only the Importance of that Truth to the *Io*. For tho the immediate and direct End of *Plato*, in this Dialogue, was to prove, that the *Wisdom*, which appears in the Writings of the Elder Poets, especially in those of *Homer*, was *not* owing to *Science* : yet another Thing, which he had obliquely in his View, was the intimating to his Readers, to what Cause *positively* it *was* owing, that so many profound Truths were contained in those ancient Poems. The Cause, assigned by the Philosopher, is some *Universal* and *Divine Principle*, operating in various Ways ; partly acting only *occasionally*, in which respect he terms it, agreeably to the Language of those Days, the *Inspiration* of the *Muse* ; and partly with a *continual* and *constant* Energy, being a *Divine Genius*, but limited, and confined to certain Subjects, operating *differently* in *different Persons* ; tho in *Homer*, most of All Men, exerting its full Force, and the most according to *its own Nature*, that is, *Universal* and *Divine*.

the Minds of ³ People of all Ranks *received a bad Impression from those of the last mentioned Kind. To prevent the ill Influence of These, is the immediate Design of the* 10. *For one great Obstacle to the Reception of the Socratic Doctrine, (which was not, like the Teaching of the Sophists, by being extremely expensive, confined to Men of high Rank and large Fortunes,) was the Vulgar Religion of those Times. Of this the earliest Poets, principally Orpheus, are* ⁴ *supposed by Some to have been the First Teachers : certain it is, that the Greater Poets, who came after them, especially* ⁵ *Homer and Hesiod, ill understood, were the chief Supporters ; and that all the rest, who followed, were the Favourers. Nor is This at all to be wondered at : for Poets always write to please ; and affecting the Favour of the Magistracy, or that of the People, fall in with the establish-*
ed

³ As soon as Boys had been taught Letters, they were introduced to the reading of the *Poets* ; their Minds were charged with the Memory of shorter Poems, and of many Passages from the longer ; and they had Masters appointed to explain, criticise, and comment upon what they had learnt. From the *Poets* consequently did the Youth imbibe *Principles of Manners*, and general *Opinions of Things* : their *Odes* were as commonly sung as Ballads among Us ; and their *Verses* were cited, not only to grace Conversation, but even to add Weight to grave Discourses. Justly therefore does *Aristides* the Orator call them κοινὸς τῶν Ἑλλήνων τροφίαις καὶ διδασκάλαις, *the common Tutors and Teachers of all Greece.* *Aristid. Tom. 3. pag. 22. Ed. Canter.*

⁴ See the primitive *Apologists* for the *Christian Faith* : whose Opinion upon this Point we shall examine in our Notes on the Second Book of the *Republick*.

⁵ See *Plato's Repub. L. 2 & 3. Max. Tyr. Diss. 27.*

ed System of Opinions, or with the prevailing Taste; and then give a Kind of Sanction to that System which they serve, or to that Taste which they flatter, through the natural Force

Of magic Numbers and persuasive Sound.

Cong.

But much stronger must have been the Effect of Poetry in those Days, when Poems were thought Inspired, and every Syllable of them had the Sanction of some Divine Muse. The Way, which the Philosopher takes to lessen their Credit, is not by calling in Question the Inspiration of the Poet, or the Divinity of the Muse. Far from attempting This, he establishes the received Hypothesis, for the Foundation of his Argument against the Authority of their Doctrine: inferring, from their Inability to write without the Impulse of the Muse, that they had no real Knowledge of what they taught: whereas the Principles of Science, as he tells us in the Philebus, descend into the Mind of Man immediately from Heaven; or, as he expresses it in the Epinomis, from God Himself, without the Intervention of any lower Divinity. The true Philosopher therefore, who attends to this Higher Inspiration, He alone possessing that Divinest Science, the Science of those Principles, is able to teach in a Scientific Way. But Plato, of all the polite Writers among the Ancients the most polite, makes not

*his Attack upon the Poets themselves directly : for, as the Disaffected to any Government, so long as they retain their Respect for it, strike at the Sovereigns only in the Persons of their Ministers; in the same respectful Manner does the courtly Plato seem to spare those sacred Persons, the Anointed of the Muses, making free with the Rhapsodists only, their Interpreters. This he does in the Person of Io, One of that Number, who professed to interpret the Sense of Homer; proving out of his own Mouth, that he had no true Knowledge of those Matters, which he pretended to explain; and insinuating at the same time, that the Poet no less wanted true Knowledge in those very Things, tho the Subjects of his own Poem. For every Thing, that he says of the Rhapsodists and of Rhapsody, holds equally True of ⁶ Poets and of Poetry. The Pursuit of
this*

⁶ This appears to have been so understood by the Poets themselves of those Days. For what other Provocation *Socrates* could have given them, than by some such Talk, as *Plato* in this Dialogue puts into his Mouth, is not easy to conceive. The Enemys, that *Socrates* had made himself by his Freedom of Speech, as we are informed by Himself in his *Apology*, reported to us by *Plato*, were of three Sorts; the *Politicians*, the *Rhetoricians*, and the *Poets*. That the former Sort resented his exposing their conceited Ignorance, and vain Pretensions to Political Science, is told us by *Laertius*, B. 2. and is indeed abundantly evident from *Plato's Meno*. That *Socrates* treated the *Rhetoricians* in the same Manner, will appear very sufficiently in the *Gorgias*. Is it not then highly probable, that the Resentment of the *Poets* was raised against him by the same Means; and that they well understood his Attack upon the *Rhapsodists*, a Set of Men too inconsiderable for any Part of his Principal

The ARGUMENT.

11

this Argument naturally leads to a Twofold Inquiry : One Head or Article of which regards the Sciences, the Other concerns the Arts. By this Partition does Plato divide his Io ; throwing however here, as he does every where else, a graceful Veil over his Art of Composition, and the Method with which he frames his Dialogues ; in order to give them the Appearance of Familiarity and Ease, so becoming that Kind of Writing : in the same Manner, as he always takes Care to conceal their Scope or Design ; that, opening itself unexpectedly at last, it may strike the Mind with greater Efficacy. Upon the Article of Science, Plato represents the Poets writing of All Things, whether Human or Divine ; of Morals, Politicks, and Military Affairs ; of History, and Antiquitys ; of Meteorology, and Astronomy ; in fine, of the whole Universe ; yet without any intimate Acquaintance with the Nature of those Things, and without having had any other than a Superficial View. For, according to the beautiful Description given us by One of the First Rank among them,

The Poet's Eye, in a fine Frenzy rolling,
Glances from Heav'n to Earth, from Earth to Heav'n.
Shakeſpear.

B 2

It pal Notice, to be intended against Themselves ? We should add to this Argument the Authority of *Athenæus*, were it of any Weight in what regards *Plato*. For he gives This as one Instance of *Plato's* envious and malignant Spirit, which his own Malignity against the Divine Philosopher attributes to him, that in his *Io* he vilifies and abuses the Poet. See *Athen. Deipnosoph.* L. 11. pag. 506.

It catches therefore but the Surfaces of Things. This fine Frenzy, or, as the Ancients call it, Divine Fury, arises from rapturous Views of some Natural Beauty, or of the Highest of all, that of Nature her Self: to be smitten with which equally indeed makes the Enthusiasm of the Poet, and that of the Philosopher; but with this Difference, that it puts the Former upon describing only, and imitating; the Latter upon contemplating, and tracing out the Causes of what he so admires, and the Principles of Things. Under the other Article, that of Art, Plato shews, that the Poets describe, and in Description imitate, the Operations and Performances of Many of the Arts, tho in the Principles of those Arts uninstructed and ignorant; as having Skill in One Art only, That, through which they so describe and imitate, the Art of Poetry: while every Other Artist hath Skill in some One other, his own proper, Art; and to the true Philosopher, as he tells us in his Dialogue called the Politician, belongs the Knowledge of That Art, in which are comprehended the Principles of all the rest. Hence it follows, that of such Poetical Subjects, as have any Relation to the Arts, whether Military or Peacefull, whether Imperatorial, Liberal, or Mechanical, the Knowing in Each Art are respectively the only proper Judges. And as a Corollary from hence also, the Philosopher insinuates, that None are able to interpret the Poets rightly, wherever they aim

at,

at giving an Account of the inward or occult Parts of Nature, except the Wise and truly Knowing in the Nature of Things ; who alone know how to make the due ⁷ Distinction in the Writings of any of the Poets, and to separate what is sound, pure, and agreeable to Truth, from what is tainted with Superstition, or any other Way corrupted by the Mixture of Popular Opinion. Such is the ⁸ Design, and such the Order of this Dialogue. As to its Kind, it is numbered by the Ancients among the Peirastic : but according to the Scheme proposed in our Synopsis, the Outward Form or Character of it is purely Dramatic : and the Genius of it is seen in This, that the Argumentation is only ⁹ Probable ; and in This also, that the Conclusion leaves the Rhapsodist Io ¹⁰ perplexed and silenced, bringing off Socrates in modest Triumph over the Embarrassment of his half-yielding Adversary.

⁷ *Antisthenes*, a Disciple of *Socrates*, *Zeno*, the Father of Stoicism, and *Perseus*, a Disciple of this *Zeno*, wrote Treatises on this very Subject ; purposely shewing, with regard to the Works of *Homer*, the *Distinction* here mentioned. See *Dion. Chrysostom. Orat. 53. pag. 554. Ed. Paris.*

⁸ See the Synopsis, Page 15 and 16.

⁹ See the Synopsis, Note 4.

¹⁰ See Synopsis, Page 7, & 10.

PERSONS OF THE DIALOGUE,

S O C R A T E S, I O.

S C E N E, A T H E N S.

1 The Scene, tho not precisely marked out to us by *Plato*, evidently lyes *within* the City; and some Circumstances make it probable to be the Public *Streets*; where *Socrates*, in passing along, casually met with *Io*. Not to insist on That of *Io's* recent *Arrival* at *Athens*, nor on that Other of the seeming *Hast* of *Socrates*, expressed in his postponing *Io's* impertinent Harangue, and his endeavouring to draw the Conversation into narrow Compass, Circumstances perhaps ambiguous; One more decisive is the Restriction of the *Number of Persons* composing the Dialogue to those *Two*. For whenever *Plato* lays his Scene in some Publick Place, frequented for the sake of *Company*, *Exercise*, or *Amusement*; many Persons are made Partys, or Witnesses at least, to the Conversation: and This out of Regard to Probability; because a Conversation-Party, consisting of more than Two Persons, may naturally be supposed the most frequent in Places, where Few of the Assembly could fail of meeting with Many of their Acquaintance. Another Circumstance contributing to determine, Where the Scene lyes, is the *Brevity* of this Dialogue. For *Plato*, to his other Dramatic Excellencys, in which he well might be

SOCRATES.

JOY be with Io. Whence come you now? What;
do you come directly from Home, from Ephesus?

Io.

be a Pattern to all Dramatic Poets, addeth This also, to adjust the *Length* of the Conversation to the *Place* where it is held: a Piece of Decorum little regarded even by the Best of our modern Writers for the Stage. Accordingly, the *longest* Conversations, related or feigned by *Plato*, we may observe to be carried on always in some *Private House*, or during a long *Walk* into the *Country*; unless some peculiar Circumstance permits the Discourse to be protracted in a Place otherwise improper. For the same Reason of Propriety, the *Exchange*, where much Talk would be inconvenient; or the *Street*, where People converse only as they *pass along* together, and sometimes, removed a little from the Throng, *standing still* a while; is generally made the Scene of the *shortest* Dialogues. And in Pursuance of the same Rule, Those of *middling* Length have for their Scene some *Public Room*, a Gymnastic or a Literary School for Instance, in which were *Seats* fixed all round, for Any of the Assembly to sit and talk: but in a Place of this Kind the Conversation must be *abridged*, because liable to *Interruption*; besides that *Decency*, and a Regard to the Presence of the *whole Assembly*, regulate the Bounds of *private Conversation* in those detached and *separate Partys*, into which usually a large Company divides itself; appointing it to be confined within *moderate Compass*. As this Note regards all the Dialogues of *Plato*, the Length of it, we hope, wants no Apology.

¹ To wish *Joy*, was the usual Salutation of the ancient *Greeks*, when they met or parted: as ours is, to hope or wish *Health*; an Expression of our Courtesy, derived to us from the old *Romans*.

I o.

² Not so, Socrates, I assure you ; but from ³ Epidaurus, from the ⁴ Feasts of Æsculapius.

SOCRATES.

The People of Epidaurus, I think, upon this Occasion, propose

² As much as to say, “ *It is not so bad with me neither, as to be obliged ever to be at Home.*” Plato makes him express himself in this Manner, partly, to shew the *roving Life* of the Rhapsodists, inconsistent with the Attainment of any real Science ; but chiefly, to open the Character of *Io*, who prided himself in being at the Head of his Profession, and consequently, in having much *Business abroad*. The very first Question therefore of *Socrates*, who knew him well, is on Purpose to draw from him such an Answer : as the Questions, that follow next, are intended to put him upon *boasting* of his great Performances. Nothing in the Writings of *Plato*, not the minutest Circumstance, is idle or insignificant. It would be endless to point out This in every Instance. Scarce a Line, but would demand a Comment of this Sort. The Specimen however, here given, may suffice to shew, with what Attention so perfect a Master of Good Writing ought to be read : and with such a Degree of Attention, as is due, the intelligent Reader will of himself discern, in ordinary Cases, the particular Design of every Circumstance, and also what Relation it bears to the General Design of the whole Dialogue.

³ In this City was a Temple of *Æsculapius*, much celebrated for his immediate Presence. An annual Festival was here likewise held in Honour to that God.

⁴ Ἐκ τῶν Ἀτκληπιδῶν. *Ficinus* seems to think, This means *the Worshippers of Æsculapius*. *Bembo* translates it “ *da Figliuoli di Esculapio*,” an Appellation given only to Physicians. *Serranus* interprets it in the same Sense that we do : and that this is the true one, appears from *Jul. Pollux*, *Onomast.* L. 1. C. 13.

propose a Trial of Skill among the ⁵ Rhapsodists, in Honour of the God. Do they not?

Io.

They do; and a Trial of Skill in every Other Branch of the ⁶ Muse's Art.

SOCRATES.

⁵ These were a Set of People, whose Profession somewhat resembled that of our *Strolling Players*. For they travelled from one populous City to another, wherever the *Greek* was the Vulgar Language, rehearsing, acting, and expounding (see Notes 8, 14, and 23) the Works of their ancient Poets, principally those of *Homer*. They resorted to the *Feasts* and *Banquets* of Private Persons, where such Rehearsals made Part of the Entertainment; and in the Public *Theatres* performed before the Multitude. Especially they failed not their Attendance at the *General Assembly* of the People from all Parts of *Greece*; nor at the *Religious Festivals*, celebrated by any Particular State. For on these solemn Occasions it was usual to have Prizes proposed to be contended for, not only in all the Manly Exercises fashionable in those Days, but in the *Liberal Arts* also; of which even the Populace among the *Greeks*, then the politest People in the World, were no less fond. The *principal* of These is *Poetry*: (see the Second of Mr. *Harris's* Three Treatises :) and Poets themselves often contended for the Prize of Excellence in this Art. But Poets were rare in that Age. Their Places therefore on these Occasions were supplied by the *Rhapsodists*; who vied one with another for Excellence in reciting: just as in This Age we have seen the Competition as warm, and as deeply engaging the Attention of the Publick, between Rival Stage-Players, as was seen in the last Ages between *Shakespear* and *Fletcher*, *Dryden* and *Otway*, *Con greve* and *Vanburgh*. Whoever desires a more particular Account of the Rhapsodists, so often mentioned in this Dialogue, than can be given within the Compass of these Notes, may consult the Commentary of *Eustathius* upon *Homer*, with the Notes of the learned *Salvini*, vol. 1. page 15, &c. as also a Treatise of *H. Stephens de Rhapsodis*.

⁶ *Æsculapius* was supposed to be the Son of *Apollo*; and that Supposition was the highest Thought, that could be entertained of a Mortal.

C

In

SOCRATES.

Well; you, I presume, were One of the Competitors :
What Success had you ?

I o.

We came off, O Socrates, with the Chief Prize.

SOCRATES.

You say well : Now then let us prepare to win the Con-
quest in the ⁷ Panathenæa.

I o.

In the Feasts therefore of *Æsculapius*, to propose Prizes in those Arts, that were under the Auspices of *Apollo*, whom *Plato* in his *Laws*, B. 2. calls *μουσικήτην*, *President of the Muses*, was paying the highest Compliment to their God, in establishing the Supposition of his being the Son of such a Father.

⁷ This was a Festival, kept at *Athens* yearly in Honour of *Minerva*, who was believed by the *Athenians* to be the Divine Protectress of their City. Every *Fifth Year* it was celebrated with more Festivity and Pomp than ordinary; and was then called the *Great Panathenæa*, to distinguish it from those held in the *Intermediate Years*, termed accordingly the *Less*. We learn from *Plato* in his *Hipparchus*, from whence *Ælian* almost transcribes it in his *Various Hist.* L. 8. C. 2. that there was a Law at *Athens*, appointing the Works of *Homer* to be recited by the Rhapsodists during the Solemnization of this Festival: in order, says *Isocrates* in his *Panegyrical Oration*, to raise in the *Athenians* an Emulation of the Virtues there celebrated. From a Passage in the Oration of *Lycurgus* the *Orator* it appears, that this Law regarded only the *Great Panathenæa*. On this very solemn Occasion, it is highly probable, that *Io* was come to *Athens*, on Purpose to shew his Abilities, and contend for the Prize of Victory. We cannot help observing by the Way, that many Writers, ancient as well as modern, express themselves, as if they imagined the *Greater* and the *Less* Panathenæa to be *Two* different Festivals: See in particular *Cassellan. de Fest. Græc.* p. 206, 7. whereas it is clear from the Words of *Lycurgus*, that there

I o.

That we shall accomplish too, if Fortune favour us.

SOCRATES.

Often have I envied You Rhapsodists, Io, the great Advantages of your Profession. For to be always * well drest, and to make the handsomest Appearance possible, as becomes a Man, no Doubt, who speaks in Publick ; to be

C 2

con-

was but One Festival of that Name, tho held in a more splendid Manner every *Fifth* Year. As they nearly concern the Subject now before us, we present them to the Learned Reader at full Length : ἔγω γὰρ ὑπέλαβον ὑμῶν οἱ πατέρες σπευδαῖον εἶναι ποιητὴν, (sc. τὸν Ὅμηρον) ὥστε νόμον ἔθεντο, κατ' ἐκάστην πενταετηρίδα τῶν Παναθηναίων, μόνου τῶν ἄλλων ποιητῶν ῥαψωδεῖσθαι τὰ ἔπη. Pag. 223. of Dr. Taylor's Edition. "Your
" *Ancestors had so high an Opinion of the Excellence of Homer, as to*
" *make a Law, that in every Fifth Year of the Panathenæa, His Poems,*
" *and His only, should be recited by the Rhapsodists.*"

* The Rhapsodists often used to recite in a *Theatrical* Manner, not only with proper *Gestures*, but in a *Garb* also suitable to their Subject : and when they thus acted the *Odyssey* of *Homer*, were dressed in a *Purple-coloured* Robe, ἀλουργχῆ, to represent the Wandrings of *Ulysses* by *Sea* : but when they acted the *Iliad*, they wore one of a *Scarlet* Colour, to signify the *Bloody Battles* described in that Poem. Upon their Heads they bore a *Crown* of *Gold* ; and held in their Hands a *Wand*, made of the *Laurel-Tree*, which was supposed to have the Virtue of heightning Poetic Raptures ; being, we may presume, found to have, like the Laurel with Us, tho a different Kind of Tree, somewhat of an intoxicating Quality. See *Eustathius* on *Homer's Iliad*, B. 1. and the *Scholiast* on *Hesiod's Theogony*, §. 30. This little Piece of Information, we imagine, will not be disagreeable to our Readers : altho, in this Passage, we must own, the *common Dress* of the Rhapsodists, when off the Stage, seems rather to be intended ; and the Finery of *Io*, at that very Time of his meeting with *Socrates*, resembling probably That of our itinerant Quack-Doctors, to be here ridiculed.

conversant, besides, in the Works of many excellent Poets, especially in those of Homer, the best and most divine of them All; and to learn, not merely his Verses, but his Meaning; as it is necessary you should; These are Advantages highly to be envied. For a Man could never be a good Rhapsodist, unless he understood what he recited: because it is the Business of a Rhapsodist to explain to his Audience the Sense and Meaning of the Poet: but This it is impossible to perform well, without a⁹ Knowledge of those Things, concerning which the Poet writes. Now all This certainly merits a high Degree of Admiration.

I o.

You are in the Right, Socrates. And the learning This I have made my principal Business. It has given me indeed more Trouble than any other Branch of my Profession. I presume

* This whole Speech of *Socrates* is *ironical*. For *Xenophon*, in whose Writings *Socrates* is a *graver* Character, with a less Mixture of *Humour*, than in those of *Plato*, introduceth his Great Master expressly declaring, that no Sort of People in the World were sillier, ἡλιθιώτεροι, than the Rhapsodists: and *Maximus Tyrius* calls them a Race of Men utterly void of Understanding, πὲ τῶν ἡλιθιωτέρων γένος τὸ ἀνοητότατον. Diff. 23. We are to observe however, that, notwithstanding This, and our Comparison of their Manners and Way of Life with those of Mountebanks and Strolling Players, (see Notes 5, & 8,) yet they held a much higher Rank in common Estimation, equal to that of the most judicious Actors in the Theatres of our Metropolis, or the most ingenious Professors of any of the polite Arts; were fit Company for Persons even of the First Rank, and Guests not unbecoming their Tables. We are not therefore to be surprized at seeing *Socrates* so highly compliment *Io*, and treat him with so much outward Respect, as he does thro the whole Dialogue.

fume therefore, there is now no Man living, who differs upon Homer so well as my Self: nay, that None of those ¹⁰ celebrated Persons, ¹¹ Metrodorus of Lampfacus, ¹² Stefimbrotus the Thasian, ¹³ Glauco, nor any Other, whether ancient
or

¹⁰ The Persons, here mentioned, were not Rhapsodists, but Criticks, or as they were afterwards called, Grammarians; to whose Profession anciently belonged the Interpreting or Explaining of their Elder Poets. See *Dion. Chryf. Orat. 53. Pag. 553.*

¹¹ We are told by *Diog. Laertius* in his Life of *Anaxagoras*, that this *Metrodorus*, was the First, who applied himself to compose a Work expressly concerning the Physiology of *Homer*; meaning, without Doubt, as appears from *Tatian. Λογ. πρὸς Ἑλλην.* that he explained *Homer's* Theology from the various Operations and Phænomena of Nature: and farther, that he was intimate with *Anaxagoras*, and improved the Moral Explications of *Homer*, which had been given by that Philosopher. If all This be true, *Metrodorus* must have been a Great Philosopher himself. For to have done This to the Satisfaction of such a Man as *Anaxagoras*, the Master of *Socrates*, required certainly no mean Degree of Knowledge in the Nature of Man and of the Universe. What is more probable is, that *Metrodorus*, having been instructed by *Anaxagoras* in this Knowledge, applied it to the giving a Rational Account of *Homer's* Mythology, which was understood and received in a Literal Sense by the Vulgar. The Book, which he composed on this Subject, as we learn from *Tatian*, was entitled *περὶ Ὀμήρου, Concerning Homer.*

¹² *Stefimbrotus* is mentioned with Honour by *Socrates* himself in *Xenophon's Symposium*, as a Master in explaining *Homer*: and his Abilities of this Kind are there set in Contrast with the Ignorance of the Rhapsodists. As to the Time when he lived, we learn from *Plutarch* in his Life of *Cimon*, that he was exactly of the same Age with that General. The Work, for which he seems here to be celebrated, was entitled *περὶ τῆς ποιήσεως Ὀμήρου, Concerning the Poetry of Homer*, as appears, we think, from *Tatian*, §. 48.

¹³ We cannot find this *Glauco* mentioned by Any of the Ancients, unless he be the same Person cited as a Grammarian, under the Name of
of

or modern, was ever able to shew in the Verses of that Poet so many and so fine ¹⁴ Sentiments as I can do.

SOCRATES.

of *Glaucō* of *Tarsus*, by an old *Greek* Scholiast upon *Homer* in the *Middlecean* Library, never published. See the Passage, to which we refer, in *Luc. Holsten. de Vita & Scriptis Porphyrii*, Cap. 7. But he appears, we think, from the Specimen of his Criticisms, there given, to have been a Grammarian of a much later Age: we are inclined therefore to suspect a Misnomer in this Place, and instead of *Γλαύκων* would chuse to read *Γλαῦκος*, if any Manuscript favoured us; believing, that the Person here mentioned is *Glaucus* of *Rhégium*, who flourished about this Time, and wrote a Treatise *περὶ ποιητῶν*, as we are informed by *Plutarch*, tom. 2. Ed. *Par.* p. 833. C. or as the Title of it is elsewhere by the same Author given us more at large, *περὶ τῶν ἀρχαίων ποιητῶν τε καὶ μουσικῶν*, tom. 2. 1132. E. See *Jonsius de Scriptor. Hist. Philos.* L. 2. C. 4. §. 4. But certainly much mistaken is *J. Alb. Fabricius, Bibl. Gr.* L. 2. C. 23. n. 37. in supposing the *Glaucō*, here mentioned, to have been a Rhapsodist. That very learned and worthy Man was used to read too hastily; and did not therefore duly observe, amongst what Company *Glaucō* is here introduced.

¹⁴ We learn from *Plato* in this Dialogue, that the Rhapsodists not only recited the Poems of *Homer*, but professed to interpret them too. For the Multitude every where, having heard that profound Secrets of Wisdom lay concealed there, thought there was no Reason, why they should not be made as wise as their Betters; and were eager to have those hidden Mysteries opened and revealed to Them. The Philosophers, and Those who had studied under them, knew the Bulk of the People to be incapable of apprehending those Things rightly; or of receiving any real Benefit from such Revelation; which they considered consequently as a Profanation of the Truth. The Statesmen, with the Priests, knew the Popular Religion to be in Danger from such a Discovery. But where the People govern, they will have their Humour gratified, no less than Kings. The *Athenians* therefore, being in a State of Democracy, encouraged the Rhapsodists to undertake the unfolding to Them that secret Wisdom, reported to be wrapped up in the Fables

SOCRATES.

I am glad, Io, to hear you say so: for I am persuaded, you will not be so ill-natured, as to refuse the exhibiting before Me your Abilitys in this Way.

I o.

My Illustrations of Homer are indeed, Socrates, well worth your Attention. For they are Such as, I think, entitle me to receive from the ¹⁵ Admirers of that Poet the ¹⁶ Crown of Gold.

SOCRATES.

Fables and Allegorys of *Homer*. The Rhapsodists accordingly indulged their Curiosity; collecting, as well as they were able, every Meaning, which had been attributed to that Poet by Grammarians, Criticks, or Philosophers. Thus the People became perplexed with a Multiplicity of different Opinions, infused into them by Men, who had never studied the Nature of Things. See also Mr. *Pope's* First or Introductory Note on *Homer's Iliad*.

¹⁵ Ὑπὸ Ὀμυρεῖδων. This Word in its Original Sense signified only Those, who were supposed to be descended from *Homer*, or from Some of his Kindred, and were the Fathers or Founders of that Rhapsodical Way of Life, described in Note 5. The Title was afterwards extended to all their Successors in that Profession. See the Scholiast on *Pindar's* second *Nemæan* Ode; and *Athenæus*, p. 620. *H. Stephens* seems to think these Rhapsodists of *Homer* to be the Persons chiefly intended in this Passage. If so, it ought to be translated, or rather paraphrased, thus; “For all the Interpreters of that Poet ought, I think, to yield Me the “Preference and the Prize, consenting to crown me with the Golden “Crown.” But believing the Word capable of being extended to that larger Meaning given it by the Old Translators, we have ventured to follow them in it, as being a more rational one; the Other Sense making the Arrogance of *Io* too extravagant and absurd.

¹⁶ This means not the Crown, mentioned in Note 8, to have been worn by the Rhapsodists at the Time of their Rehearsal: for so his Boast

SOCRATES.

I shall find an Opportunity of hearing you descant on this Subject some other Time. For the present, I desire only to be informed of This ; Whether you are so great a Master in explaining Homer alone, or whether you shine no less in illustrating ¹⁷ Hesiod and Archilochus.

I O.

Boast would amount to no more, than the pronouncing himself worthy of his Profession ; a Speech, too little arrogant for the Character of *Io* : but it means the Prize, bestowed on the most excellent Performer on this Occasion. For that This was a Crown of Gold, may be seen in *Meursius's Panathenæa*, C. 25.

¹⁷ These two Poets are singled out from the rest of the Poetic Tribe, because Their Poetry, next to that of *Homer*, was the most frequently recited by the Rhapsodists. This is fairly deducible from the Words of *Chamælion*, cited by *Athenæus*. *Not only, says he, were the Poems of Homer sung by the Rhapsodists, but those of Hesiod too, and of Archilochus ; and farther, (that is, sometimes,) the Verses of Mimnermus, and of Phocylides.* Οὐ μόνον τὰ Ὀμήρου, ἀλλὰ καὶ τὰ Ἡσιόδου καὶ Ἀρχιλόχου· ἐτι δὲ, Μιμνέρμου καὶ Φωκυλίδου. *Deipnosoph.* L. 15. pag. 620. The First of these Two, *Hesiod*, is well known : and as he comes nearest to *Homer* in Point of Time, of all the Poets, any of whose Works are yet remaining intire ; so is he confessedly the next to him in Point of Merit, among Those who wrote in *Heroic Measure*. *Archilochus* was the First, who composed Poems of the *Jambic Kind*, in which he is said to have been superiour to All, who came after him. (See *Athenæus's* Introduction to his *Deipnosoph.*) Upon which Account *Plutarchus* joins him with *Homer* ; mentioning these Two Poets, as the only Instances of Such, as advanced those Arts, which they invented themselves, to the utmost Pitch of Perfection. *Dion Chrysostom* goes beyond this in the Praises of *Archilochus*, putting him in the same Rank with *Homer*, as a Poet : δύο γὰρ ποιητῶν γενομένων, ἐξ ἁπαντῶν τῶ ἀνθρώπου, οἳ ἐτέρα τῶν ἄλλων ἐυβελεῖν ἄξιον, Ὀμήρου τε καὶ Ἀρχιλόχου, κ. τ. λ. *Dion. Orat.* 33. pag. 397. *In all the Course of Time there have been but Two Poets, with whom no Other is worthy of Comparison, Homer and Archilochus.*

I o.

By no Means : for I own My Powers confined to the illustrating Homer. To execute This well, is Merit enough, I think, for One Man.

SOCRATES.

But in the Writings of Homer and of Hesiod are there no Passages, in which their Sentiments and Thoughts agree ?

I o.

There are, I believe, many Passages of that Kind.

SOCRATES.

In these Cases now, are you better able to explain the Words of Homer, than those of Hesiod ?

I o.

Equally well to be sure, Socrates, I can explain the Words of Both, where they agree.

SOCRATES.

But how is it with you, where, in writing on the same Subject, they differ ? For Instance, Homer and Hesiod, Both, write of Things that relate to Divination.

I o.

True.

SOCRATES.

Well now ; the Passages in Either of these Poets, relating to Divination ; not only where he agrees with the Other, but where he differs from him ; who, think you, is capable of interpreting with most Skill and Judgment, your Self, or some able Diviner ?

D .

I o.

I o.

An able Diviner, I must ¹⁸ own.

SOCRATES.

But suppose You were a Diviner, and were able to interpret rightly the Similar Places in Both ; would your Abilitys, do you imagine, fail you, when you came to interpret the Places in Either of them, where he differ'd from the Other ?

I o.

I should certainly in that Case have equal Skill to explain Both of them.

SOCRATES.

How comes it to pass then, that you interpret Homer in so masterly a Manner, yet not Hesiod, or any Other of the Poets ? Are the Subjects of Homer's Writings any thing different from the Subjects of Other Poems, taken all together ? Are they not, in the first place, War and Military Affairs ; then, the Speeches and mutual Discourse of all Sorts of Men, the Good as well as the Bad, whether they be Private Persons or ¹⁹ Public ; the Converse also of the Gods, One with Another, and their Intercourse with Men ; the Celestial Bodys, with the various Phenomena of the Sky

¹⁸ *Serranus* gives the contrary Turn to this Answer of *Io* ; and makes him say, that He could do it better than Any of Them : in which Explication, spoiling the whole Argument, he is followed by the *Italian* Translator.

¹⁹ Δημιουργόν. *Serranus* translates it rightly, "*Eos qui publica gerunt munera :*" but *Ficinus* and *Cornarius*, "*Opificum ;*" and in the same mistaken Sense *Bembo*, "*Artefici.*"

Sky and Air; the State of Souls departed, with the Affairs of that lower World; the Generations of the Gods, with the Descent and Race of the Hero's? Are not These the²⁰ Subjects of Homer's Poetry?

I o.

They are, Socrates, these very Things.

SOCRATES.

Well; and do not the rest of the Poets write of these very Things?

I o.

They do, Socrates: but Their Poetry upon these Subjects is nothing like the Poetry of Homer.

SOCRATES.

What then, is it worse?

I o.

Much worse.

SOCRATES.

The Poetry of Homer, you say then, is better and more excellent than That of Other Poets.

I o.

Better indeed is it, and much more excellent, by Jove.

D 2

SOCRATES.

²⁰ As in describing the Shield of *Achilles*, *Homer* has presented us with a View of *Human Life*, and of the *whole Universe*, in Epitome: so *Plato* here finely sums up, in the conciseſt Manner poſſible, thoſe very Things, as the Subjects of the *Iliad* and the *Odyssey*; giving us to behold in them a Picture of all *Human Affairs*, whether in *Peace* or *War*; of all *Nature*, whether *Viſible* or *Inviſible*; of the *Divine Cauſes* of Things; of the *Heroic Virtues* among Men, and the *Greatneſs* of *Families* in ancient Days from thence ariſing.

SOCRATES.

Suppose now, my Friend Io, out of Several Persons, all in their turns haranguing before an Audience upon the Nature of Numbers, Some One made a better Speech than the rest; might not One of the Auditors be capable of finding out that Better Speaker, and of giving him the Preference due to him?

Io.

There might be such a one.

SOCRATES.

Would not the Same Auditor, think you, be a Judge of what was said by the Worse Speakers? or must He be a different Person, who was a proper Judge of These?

Io.

The same Person, certainly.

SOCRATES.

And would not a Good Arithmetician be such a Person, thus equally Able in Both Respects?

Io.

Without Doubt.

SOCRATES.

To put Another Case to you: Suppose, among many Persons, severally dissenting upon Food, what Sorts of it were wholesome, there should be One, who spoke better than the rest; would it belong, say you, to One of the Hearers to distinguish accurately the Better Speaker, while it was necessary to look amongst the rest of the Audience,

for

for a fit Judge of the Meaner Speakers ? Or would the Speeches of them All be examined judiciously, and their different Merits and Demerits be estimated justly by the same Person ?

I o.

By the same Person, beyond all Doubt.

SOCRATES.

Of what Character must this Person be, who is thus qualified ? What do you call him ?

I o.

A Physician.

SOCRATES.

And do not you agree with Me, that This holds True universally ; and that in every Case, where Several Men made Discourses upon the Same Subject, the Nature both of the good and of the bad Discourses would be discerned by the Same Person ? For if a Man was no proper Judge of the Defects in the Meaner Performance, is it not evident, that he would be incapable of comprehending the Beautys of the more Excellent ?

I o.

You are in the Right.

SOCRATES.

It belongs to the Same Person therefore, to criticise with true Judgment upon All of them.

I o.

No Doubt.

SOCRATES

SOCRATES.

Did not you say, that Homer, and the rest of the Poets, for instance, Hesiod and Archilochus, write concerning the Same Things, tho not in the Same Manner? the Compositions of the One being excellent, you say, while those of the Others are comparatively mean.

I o.

I said nothing more than what is True.

SOCRATES.

If then you can distinguish and know the Compositions, which excell, must not you necessarily know those, which fall short of that Excellence?

I o.

I own it appears probable, from your Argument.

SOCRATES.

It follows therefore, my good Friend, that in affirming I o to be equally capable of explaining Homer and every Other Poet, we should not miss the Truth: since he acknowledges One and the Same Person to be an Able Judge of all Such, as write concerning the Same Things; admitting at the same time the Subjects of almost all Poetical Writings to be the Same.

I o.

What can possibly be then the Reason, Socrates, that whenever I am present at an Harangue upon any Other Poet, I pay not the least Regard to it; nor am able to contribute to the Entertainment, or to advance any thing upon
the

the Subject in My Turn, worth the Regard of Others ; but grow downright dull, and fall asleep : yet that as soon as any Mention is made of Homer, immediately I am rous'd, am all Attention, and with great Facility find enough to say upon This Subject ?

SOCRATES.

It is not in the least difficult, my Friend, to guess the Reason. For to every Man it must be evident, that you are not capable of explaining Homer on the ²¹ Principles of Art, or from real Science. For if your Ability was of this Kind, depending upon your Knowledge of any Art, you would be as well able to explain every Other Poet : since the Whole, of what they All write, is Poetry ; is it not ?

IO.

It is.

SOCRATES.

Well now ; when a Man comprehends any Other Art, the Whole of it, is not his Way of considering, and criticising All the ²² Professors of that Art, One and the Same ?
and

²¹ The *Italian* Translator has strangely omitted this latter Part of the Sentence, tho very material to the Sense.

²² In the *Greek* we read “ *περὶ ἀπασῶν τῶν τεχνῶν.*” But if *Socrates* does indeed, as he undertakes to do, explain the Meaning of this Sentence in what follows, his own Explanation requires us to read “ *περὶ ἀπώτων τῶν τεχνιτῶν,*” or rather *τεχνικῶν*, this being the Word always used by *Plato* to signify *Artists*. The Argument however would bear the reading with less Alteration, “ *περὶ ἀπασῶν τῶν τεχνουμένων,*” that is, *all the Performances in that Art.* Either way we are thus freed from

and does not his Judgment in Every Case depend on the Same Principles? Would you have me explain myself upon this Point, Io? Do you desire to know the Meaning of my Question?

Io.

By all Means, Socrates. For I take great Pleasure in hearing you Wise Men talk.

SOCRATES.

I should be glad, Io, could that Appellation be justly applied to Me. But You are the Wise Men, you Rhapsodists and the ²³ Players, together with the Poets, whose Verses you recite to us. For My Part, I speak nothing but the simple Truth, as it becomes a meer Private Man to do. For the Question, which I just now asked you, see how mean

a

from the Necessity, which *Ficinus* was under, from his retaining the common Reading, to insert many Words of his own, in order to preserve the Justness of the Reasoning, and make this Passage agreeable to the Sequel.

²³ *Plato* in other Places beside This, as hereafter in *this Dialogue*, in the 3d Book of the *Republick*, and in the 2d of the *Laws*, joyns together the Arts of *Rhapsody* and of *acting Plays*, as being Arts of near Affinity. That Affinity between them was greater, than one would be apt to imagine, and appears in a strong Light from what *Eustathius* says of the *Rhapsodists*, that “*frequently they used to act in a Manner somewhat Dramatic.*” Hence in the Feasts of *Bacchus*, principally celebrated with *Dramatic* Entertainments, the *Rhapsodists* had anciently a Share: and One of the Festival-Days was called ἐσπρὴ τῶν ῥαψοδῶν. See *Athenæus*, L. 7. pag. 275. *Hesychius* therefore with great Propriety explains the Word ῥαψοδοί, *Rhapsodists*, by this Description, ὑποχρεταὶ ἐπῶν, *Actors of Epic Poems.*

a Matter it concerns, how common, and within the Com-
pafs of every Man's Reach to know, That which I called
²⁴ One and the Same Way of criticifing, when a Man com-
prehends the Whole of any Art. To give an ²⁵ Instance
of fuch Comprehensive Skill; Painting is an Art, to be
com-

²⁴ *Socrates* here in the Way of Irony, after his ufual Manner, in-
fatuates some very important Doctrines of his Philosophy, leading us
up even to the Hightest. For observing, that all the Arts depend on
certain *uniform* and *ftable Principles*, he would have us infer, in the
first Place, that every *Art*, properly fo called, or as it is diftinguifhed
from *Science* on the One hand, on the Other from meer *Habit* and *Ex-
perience*, is built on *Science*; and that no Perfon can be juftly called an
Artift, or a Master of the Art which he professes, unlefs he has learnt
the *Epiftemonic* or *Sciential Principles* of it: in the next Place, that
Science is a Thing *ftable*, *uniform*, and *general*; guiding the Judgment
with unerring Certainty, to know the *Reclitute* and the *Pravity* of every
Particular, cognifable from the *Rules* of any *Art* depending thus on
Science: further, that every *Science* hath certain *Principles*, peculiar to
it, *uniform* and *identical*: and laftly, that *All* the *Sciences* are *Branches*
of *Science General*, arifing from *One Root*, which in like manner is *Uni-
form*, and always the *Same*.

²⁵ Λάβωμεν πρὸς λόγον. *Serranus* very abfurdly tranflates it thus, “*ad-
hibita ratione comprehendere.*” *Ficinus* imperfectly thus, “*exempli
causâ:*” followed by the *Italian*, “*come per efempio.*”. So alfo *Cor-
narius*, “*verbi causâ.*” True it is, that λάβε πρὸς λόγον, frequently signi-
fys *take an Instance*. But in this Place, λάβωμεν refers to the Word λάβει,
comprehend, in the preceding Sentence; and λόγον is oppofed to an *actual*
Comprehending of any Art. Thus, to omit many Paflages in *Plato's*
Republick; in the third Book of his *Lates*, λόγον κατακίζαν την πόλιν is
oppofed to the *actual* Founding of a City: and again in his *Theætetus*,
ἵνα μὴ ἐτίσωμεν αὐτὲς πρὸς λόγον is in Oppofition to an *actual* Settling, or
Fixing. *Euripides* with the fame Meaning oppofes λόγον to ἐργον in this
Verfe of his *Cyclops*, Γεῦσαι εἴν, ὡς ἂν μὴ λόγον ἴπαντες μύρον.

comprehended as One Kind of Skill, whole and intire : is it not ?

I o.

It is.

SOCRATES.

Is there not a Difference, in Degree of Merit, between the several Professors of that Art, whether you consider the Ancients or the Moderns ?

I o.

Undoubtedly.

SOCRATES.

Now then, do you know any Man, who is an Able Critick in the Works of ²⁶ Polygnotus, the Son of Aglaophon ; and can shew, with great Judgment, which of his Pieces he executed well, and which with less Success ; yet in the Works of Other Painters hath no Critical Skill ; and when-
ever

²⁶ This excellent Artist was, in the Days of *Socrates*, the *Homer* of the *Painters* ; and is here for this Reason singled out from the rest of his Profession, as the most proper for the Comparifon ; which was intended to shew, that the same Circumstance attended *Both* the Arts, of *Poetry* and *Painting* ; This ; that true Critical Skill, to judge of the Performances of the *best* Artist, inferred equal Judgment with regard to all of *inferior* Clafs. *Polygnotus* was the First Painter, who gave an accurate and lively Expression of the Manners and Passions, by proper Attitudes, and every Variety of Countenance. He distinguished himself also by giving his Portraits what we call a Handsome Likeness : and, besides many other Improvements which he made to his Art, invented the Way of shewing the Skin thro a transparent Drapery. See *Aristotle's Politicks*, B. 8. C. 5. and his *Poeticks*, C. 2, & 6. *Pliny's Nat. Hist.* B. 35. C. 9. and *Ælian's Var. Hist.* B. 4. C. 3.

ever Their Performances are brought upon the Carpet to be examined and criticis'd, grows dull and falls asleep, or is unable to contribute his Quota to the Conversation : but as soon as Occasion calls him to declare his Judgment about Polygnotus, or any other particular Painter whatever, immediately is roused, is all Attention, and finds enough to say upon This Subject ? Know you any such Man ?

I o.

Really I do not.

SOCRATES.

Well now ; in the Statuary's Art how is it ? Did you ever see any Man, who upon the Works of ²⁷ Dædalus the Son of Metion, or Epeius, Son to Panopeus, or Theodorus the Samian, or any other single Statuary, was able to display great Judgment, in shewing the excellent Performances of so great a Master ; yet with regard to the Works of Other Statuaries was at a Loss, grew dull, and fell asleep, because he had nothing to say ?

E 2

I o.

²⁷ *Plato* here has purposely chosen for his Instances Three Statuaries, famous for their Excellence in Three very *different* Ways, to make his Reasoning more just and less liable to Exception ; when he is proving, by Induction, the *Sameness* of the Art of criticising upon All the Poets, however *different* in their Kinds. *Dædalus* then was particularly admirable for his wonderful *Automatons*, or *self-moving* Machines, mentioned by *Plato* in his *Meno*. *Epeius* is well known to the Readers of *Homer's Odyssey* and *Virgil's Æneid*, for that *vast* Work of his, the *Trojan Horse*, of a *Size* so *stupendous*. And the Excellence of *Theodorus* consisted in the extream *Minuteness* and *Subtility* of his Works. See *Pliny's Nat. Hist.* B. 34. C. 8.

I o.

I confess, I never saw such a Man neither.

SOCRATES.

Nor is it otherwise, I imagine, with regard to ²³ Musick, whether

²⁸ In this Word the Ancients comprehended all those Arts, which have any Relation to the *Muses*. Every Species of Poetry, known at that Time, is included in what follows. For *Ἀλλῆσις* includes *Dithyrambic Poetry* and *Satyr*. *Κιθάρῃσις*, joyned with *Ἀλλῆσις*, implies *Comedy* and *Tragedy*; because in These the *ᾠλός* and the *κίθαρα* were the Instruments principally used: thus *Maximus Tyrius*; *ᾠλόμετα, ἢ κιθαρίσματα*, ἢ ἂ τις ἄλλη ἐν Διούσῃ μῦσα τραγικὴ τις καὶ κωμικὴ. *Dissert. 7.* *Κιθαροδία* means all *Lyric Poetry*, or That, which the *Musician* sung to his own Instrument, the *κίθαρα*, or the *λύρα*. And *Ῥαψῳδία* comprehends all Poems, usually *recited*, whether composed in Heroic, Elegiac, or other Measure. We see here then, in what Arts were those *ἀγῶνεις*, or Trials of Skill before-mentioned, proposed at the Feasts of *Æsculapius*. True it is, that *Plato*, in different Parts of his Writings, useth the Word *Musick* in different Senses. In some Places, he means by it not only all *Harmony*, whether *Instrumental* or *Vocal*, but all *Rhythm*, whether in *Sound* or in *Motion*. The following remarkable Instance of This occurs in his *First Alcibiades*: ΣΩΚ. Εἶπε πρῶτον, τίς ἡ τέχνη, ἥς τὸ κιθαρίζειν, καὶ τὸ ἀδεν, καὶ τὸ ἐμβαίνειν ὁρθῶς, συνάπασα τις καλεῖται; ἔγω δύνασαι εἰπεῖν; ἈΛΚ. Οὐ δῆτα. ΣΩΚ. Ἀλλ' ὥς περὶ πειρᾷ. τίνας αἱ δεαί, ἃν ἡ τέχνη; ἈΛΚ. Τὰς Μέσας, ὃ Σώκρατες, λέγεις; ΣΩΚ. Ἐρωγε. ὅρα δὴ τίς ἀπ' αὐτῶν ἐπενυμίαν ἡ τέχνη ἔχει; ἈΛΚ. Μουσικὴν μοι δοκεῖς λέγειν. ΣΩΚ. Λέγω γάρ. In other Places, he confines it to *Melody* alone. Thus, for Instance, in his *Gorgias*, Musick is defined to be an Art conversant περὶ τῶν πῶν μελῶν ποιήσιν. Sometimes he enlarges it, so as to take in *Prosaic Eloquence*; and sometimes so widely, as to comprehend all the *Liberal Arts*. There are Passages, where it is made to signify *Virtue*; and a Few, in which it is applied to the *sublimar* Parts of *Philosophy*. These last Metaphorical Uses of the Word are sufficiently accounted for by *Plato* himself on proper Oc-

whether we consider ²⁹ Wind-Instruments, or those of the String-Kind ; and these last, whether alone, or ³⁰ accompanied by the Voice ; so likewise in Rhapsodical Recitals ; you never, I presume, saw a Man, who was a Great Master in

cations : the rest we shall take Notice of, and vindicate, in their due Places. But in the Sentence now before us, that Enumeration of the *Species* of Musick fixes the Meaning of the Word, and limits it to the common Acceptation. That Μουσική has the same Meaning in the Beginning of this Dialogue, where we have translated it, “ *the Muse’s Art*,” is plain from the Nature of the Subject in that Place. For every Thing else, comprehended in the *larger* Senses of the Word, would there be foreign to the Purpose ; as being, if we except Medicine, *Nothing to Æsculapius*.

²⁹ The Greek is ἡδὲ ἐν αὐλῇσιν γε, ἡδὲ ἐν κιθάραις. Αὐλὴς is known to be a General Term for all *Wind-Instruments*. Ἐπιπιεόμενα ἔργα, τὸ μὲν σύμπαν, αὐλοὶ καὶ σύριγγες, says *Jul. Pollux, Onomastic*, L. 4. C. 9. And because the Κίθαρα stood at the Head of all *stringed Instruments*, it is sometimes taken for them All. Accordingly *Maximus Tyrius* expresses all Instrumental Musick by these Two Kinds, αὐλὴν τε καὶ κιθάρην τε. *Differt.* 32. See likewise *Aristotle’s Poetics*, Ch. 1. and *Plato’s Lesser Hippias*, pag. 375. Ed. *Steph.* But these Two being wholly distinct, the One from the Other, we are not to imagine, that ever they were either confounded together, and used promiscuously, the One for the Other ; or that Both of them were sometimes signified by the Word αὐλὴς, as a common Term for all Instruments of Either Kind. We make this Observation, to prevent the Young Scholar from being mis-led by *Hesychius*, who explains the Word Αὐλὴς thus, κιθάρᾳ ἢ σύριγγι : for which egregious Mistake his late Learned Editor has but lamely apologized.

³⁰ The Greek here is κιθαρῳδία : which Word *Eustatius*, in his Commentary on the *Iliad*, B. 2. v. 600. by a strange Blunder, confounds with κιθάρις, and makes them Both to have the same Meaning.

in criticising on ³¹ Olympus, or on Thamyris, or on Orpheus, or on Phemius the Rhapsodist of Ithaca; but as to Io the Ephesian, was at a Loss what to say about him, and unable to give any Account of Io's good or bad Performances.

Io.

I have Nothing to oppose to what you say upon this Point, Socrates: but of This I am conscious to my self, that upon Homer I dissent the Best of All Men, and do it with great Ease. Nor is this my own Opinion only; for all People agree, that my Dissertations of this Kind

are

³¹ These Four Persons severally excelled in the Four Arts just before mentioned, Each of them in One, according to the Order, in which they are there ranked. For we learn from *Plutarch* *περὶ μουσικῆς*, and from *Maximus Tyrinus*, Diss. 24. that *Olympus's* Instrument was the *Αὐλός*. How excellent a Master he was of Musick, we are told by *Plato* in his *Minos*, and by *Aristotle* in his *Politicks*, B. 8. C. 5. who Both agree, that the Musical Airs of His composing were most Divine, and excited Enthusiastic Raptures in every Audience. *Thamyris* is celebrated by *Homer* himself, who calls him *μεταχρῆς*, *Iliad*. L. 2. ῥ. 600. Agreeably to which we are informed by *Pliny*, that *Thamyris* was the First, who played on the Cithara, *without* accompanying it with his Voice. *Hist. Nat.* L. 7. C. 56. The Fame of *Orpheus* is well known: and among many Passages in the Writings of the Ancients, to prove that he was *μετὰ ψαλδός*, or *sung and played* on his Instrument *together*, This of *Ovid* is most express, "*Talia dicentem, nervosque ad verba moventem.*" *Metamorph.* L. 10. ῥ. 40. and this Other in L. 11. ῥ. 4. "*Orpheus percussis sociantem carmina nervis.*" And as to *Phemius*, that He recited (or sung in Recitativo) Poems of the *Epic* Kind, touching his Lyre at the same Time, appears from *Homer's Odyssey*, B. 1. ῥ. 153, &c. and B. 17. ῥ. 262.

are excellent. But if the Subject be any Other of the Poets, it is quite otherwise with me. Consider then what may be the Meaning of this.

SOCRATES.

I do consider, Io ; and proceed to shew you how it appears to Me. That you are able to discourse well concerning Homer, is not owing to any Art, of which you are Master ; nor do you explain or illustrate him, as I said before, upon the Principles or from the Rules of Art ; but from a Divine Power, acting upon you, and impelling you : a Power resembling That, which acts in the Stone, called by Euripides the Magnet, but known commonly by the Name of ³² the Loadstone. For this Stone does not only attract

Iron-

³² The Greek Word here is *ἡρακλεία*, which *Bembo* translates “ *di Hercule.*” But we are taught by *Hesychius*, that this Name was given to the Loadstone from the City *Heraclæa* in *Lydia*, where probably they were found in greater Number than elsewhere. Accordingly, the same Stone was also called *λίθος Λυδικός*, the *Lydian Stone*. The same *Hesychius* however says, that *Plato* is mistaken in supposing the Magnet to be the Same with this Stone, referring undoubtedly to the Passage now before us. But it is *Hesychius*, who is mistaken, not *Plato*. For that the *μαγνήτις* of the Ancients was the Same with our Magnet, appears from these Words of *Alexander Aphrodisiensis*, an earlier Writer than *Hesychius*, *μαγνήτις ἔλκει μόνον τὸν σίδηρον*. Com. in *Aristot. Problem.* fol. 1. and from these of *Cicero* long before, *Magnetem lapidem — qui ferrum ad se allicit et attrahat.* *Cic. de Divinat. L. 1.* Yet *Hesychius* is so fond of his Mistake, as to repeat it in Three different Places ; admitting the *ἡρακλεία* to attract Iron, but denying that Quality to the *μαγνήτις*. See *Hesych.* in vocibus, *ἡρακλεία*, *λίθος Λυδικός*, and *μαγνήτις*. *Λίθος Λυδικός* indeed frequently among the Ancients signified the

Touch-

Iron-Rings, but impart to those Rings the Power of doing that very Thing, which itself does, enabling them to attract Other Rings of Iron. So that sometimes may be seen a very long Series of Iron-Rings, depending, as in a Chain, One from Another. But from that Stone, at the Head of them, is derived the Virtue, which operates in them all. In the same manner, the Muse, ³³ inspiring, moves Men her Self thro her Divine Impulse. From these Men, thus

Touch-stone: but so did sometimes *μαγνήτις*. Witness the following Passage of *Euripides* himself, *τὰς βροτῶν Γνώμας σκοπῶν*, [ᾧδ'] ὅτε *μαγνήτις λίσσε*. See also *Theophrastus περὶ λίθων*. The Truth seems to be, that the Names of these Two Stones, the Touch-stone and the Load-stone, were not well distinguished, but vulgarly confounded, in the Days of *Plato*. This accounts for that Uncertainty and Doubtfulness, with which *Plato* here mentions the Name of this Stone; which in any other Light would appear unnecessary and insipid. This perhaps also was the Reason, why no particular Name of that Stone was mentioned by *Aristotle*, speaking of it in This Passage, *ἐσκε δὲ καὶ Θάλασσι, ὅς ᾧν ἀπομνημονεύουσι, κωητικόν τι τὴν ψυχὴν ὑπολαβάνειν, ἔπερ τὸν λίθον ἔφη ψυχὴν ἔχειν, ὅτι τὸν σίδηρον κινεῖ*. *Aristot. de Animá*, L. 1. Cap. 2.

³³ Tho it is not to be supposed, that the Philosopher understood the *Inspiration* of the *Muse* in the *Vulgar Sense*; yet neither are we to imagine, that he meant Nothing more, than what we now generally mean by it, a *natural Poetic Genius*. For he expressly tells us Himself, in his *Phædrus*, that to this *εὐροία* there must be added *τὸ ὑψιλόγην*, a *Grandeur and Elevation of Thought*; which he says is owing to the having been much exercised in the most *sublime Philosophic Speculations*. If This be true, it will account for the superior Excellence of all those Poets, whether ancient or modern, who appear to have *deeply philosophised*: Such especially are *Homer, Hesiod, Pindar, Sophocles*, and *Euripides* among the ancient *Greeks*; *Lucretius* and *Virgil* among the old *Romans*; and of the *Moderns*, to name only One, our own *Philosophical*

thus Inspired, Others ³⁴ catching the Sacred Power, form a Chain of Divine Enthusiasts. For the best Epic Poets, and all Such as excell in the composing any Kind of Verses to be recited, frame not those their admirable Poems from the Rules of ³⁵ Art; but possessed by the Muse, they write from

Divine

phical and learned Poet, *Spencer*. That the *Sagacity* of such Men must be greater, than that of Others, to *divine* the Nature of Things; and their *Perception* finer, to *discern* the Flower of their Beauty; that their *Minds* must also be *enlarged*, to take in wider *Views*, and capable of *soaring* to greater *Heights*; Those, who behold Nature with Admiration, may easily conceive.

³⁴ The Contagion of this Kind of Enthusiasm is thus beautifully painted by a fine Critick, who Himself felt all the Force of it: Πολλοὶ γὰρ ἄλλοτρίῳ θεοφορῶνται πνεύματι, τὸν αὐτὸν τρόπον, ὃν καὶ τὴν Πυθίαν λόγος ἔχει, τρίποδι πλησιάζουσιν, ἔνθα ῥῆγμά ἐστι γῆς ἀναπνέον, ὡς φαίνεται μὲν ἐνθεὸν αὐτόθεν, καὶ ἐγκύμοις τῆς δαιμονίου καὶ διαμένης δυνάμεως, παρεχούσης χρησμοδῆεν κατ' ἐπίπνοϊαν· ὥπως ἀπὸ τῆς τῶν ἀρχαίων μεγαλοφυΐας, εἰς τὰς τῶν ζηλόντων ἐκείνης ψυχάς, ὡς ἀπὸ ἱερῶν τομίων, ἀπόρροαί τινες φέρονται, ὑφ' ὧν ἐπιπνεόμενοι καὶ οἱ μὴ λίαν φοιβασινοὶ τῷ ἑτέρῳ συνενθουσιῶσι μεγέθει. Many are possessed and actuated by a Divine Spirit, derived to them thro Others: in the same Manner as it is reported of the Delphian Priestess, that when She approaches the Sacred Tripod, where a Chasm in the Earth, they say, respires some Vapour, which fills her with Enthusiasm, She is immediately by that more than Human Power made pregnant; and and is there upon the Spot delivered of Oracles, such as the particular Nature of the Inspiration generates. So, from the Great Genius residing in the Ancients, thro Them, as thro some sacred Opening, certain Effluxes, issuing forth, pass into the Souls of their Admirers: by which Many, who of Themselves but little feel the Force of Phæbus, swell with the expansive Virtue of those great and exalted Spirits. Longin. de Sublim. §. 11.

³⁵ In the Greek it is ἐκ ἐκ τέχνης. Bembo's Translation of which, "non con arte," excludes Art from having any Share in the best Poetical

Divine Inspiration. Nor is it otherwise with the best Lyric Poets, and all other fine Writers of Verses to be sung. For as the Priests of ³⁶ Cybele perform not their Dances, while they have the free Use of their Understandings; so these Melody - Poets pen those beautiful Songs of theirs, only when they are out of their sober Minds. But as soon as they proceed to give Voice and Motion to those Songs, adding to their Words the Harmony of Musick and the Measure of Dance, they are immediately transported; and possessed by some Divine Power, are like the Priestesses of ³⁶ Bacchus, who, full of the God, no longer draw Water,

cal Compositions. But *Plato's* Words admit of *Art*, as an *Attendant* upon the *Muse*; tho they make not her *Art*, but her *Inspiration*, to be the *Mistress*, and *Leading Cause*, of all which is excellent in Poetry. *Serranus* happily paraphrases it, "*non artis auspiciis.*" The following Passage in the *Phædrus* puts the Meaning of *Plato*, with regard to this Point, out of Dispute. 'Ὅς δ' ἂν ἀνὲρ μαλὶς Μεσῶν ἐπὶ πινυκᾶς θύρας ἀφικνῆται, πειθεὶς ὡς ἄρα ἐκ τέχνης ἡκανῶς ποιητὴς ἐσόμενος, ἀπλῆς αὐτός τε, καὶ ἡ πόσις ὑπὸ τῆς τῶν μαινομένων ἢ τῷ σωφρονέντι ἱφάνιδῃ. *Whoever went, with a Mind sober and uninspired, to the Gates of the Muses; and made his Application to them, in order to be taught their Art; persuaded, that the learning That was alone sufficient to qualify him for writing Poetry; never attained to any Perfection as a Poet; and his Poetry, as being That of a Man cool and sober, is now obliterated all, having been darkened by the Splendour of That of the Inspired.*

³⁶ The Rites of *Cybele* and of *Bacchus*, beyond those of any Other Deitys, were performed in a Spirit of *Enthusiasm*; which exerted itself in extraordinary Agitations of Body, and antick Gesticulations. Accordingly, these two Religious Rites are sung of together, as equally *Enthusiastical*, by the Chorus between the First and Second Acts in the *Bacchæ* of *Euripides*.

ter, but ³⁷ Honey and Milk out of the Springs and Fountains; tho' unable to do any Thing like it, when they are sober.

³⁷ This Place receives great Light from the two following Passages in *Euripides*;

Ὅσους δὲ λευκῷ πώματος πότος παρῆν,
Ἄκροισι δακτύλοισι διαμῶσαι χθονία,
Γαλακτος ἑσμὺς ἔχον· ἐκ δὲ κισσίων
Θυρσῶν γλυκεῖαν μέλιτος ἑταζον ῥοαί. *Bacch.* v. 707.

Ῥᾷ δὲ γάλακτι πέσον,
Ῥᾷ δὲ οἴνω, ῥᾷ δὲ μελισσῶν
Νέκταρι. *Bacch.* v. 142.

The First of these is in one of the Dialogue-Scenes of the Tragedy, and Part of a Narration; in *English* thus,

*Some, longing for the milder Milky Draught,
Green Herbs or bladed Grass of the blest Ground
Crop'd with light Finger; and to Them, behold,
Out gush'd the Milky Liquid: trickling down
To Others, from their Ivy-twined Wands
Drop'd the sweet Honey. —*

The Other is sung in Chorus by the *Bacchæ* themselves; which we have therefore thus paraphrased,

*Streams of Milk along the Plain
Gent'ly flow in many a Vein:
Flows sweet Nectar, such as Bee
Sips from Flow'r and flow'ring Tree:
Flow the richer purple Rills;
Bacchus' self their Current fills.*

sober. And in Fact there passēs in the Souls of these Poets that very Thing, which they pretend to do. For they assure us, that out of certain Gardens and flowery Vales belonging to the Muses, from Fountains flowing there with Honey, gathering the ³⁸ Sweetness of their Songs, they bring it to us, like the Bees ; and in the same Manner withal, flying. Nor do they tell us any Untruth. For a Poet is a Thing
light,

Whence we learn, that These were the very Fancies of those Female Enthusiasts, into which they worked up themselves and their Followers by their Bacchanalian Hymns. From hence are to be explained the fabulous Relations in *Anton. Liberal. Met. L. 10.* and *Ælian. V. H. L. 3. C. 42.* There is likewise a Passage, cited by *Aristides* the Orator, from *Æschines* one of the Disciples of *Socrates*, so much like This of *Plato*, that the Reader may perhaps have Pleasure in comparing them together. Αἱ Βάχχαι, ἐπειδὴν ἐνθεοὶ γίνονται, ὅθεν οἱ ἄλλοι ἐκ τῶν φρεάτων ἐδὲ ὕδωρ δύνανται ὑδρεύεσθαι, ἐκείναι μέλι καὶ γάλα ἀρύονται. *Aristid. Orat. vol. 3. pag. 34. Ed. Canter.* *The Priestesses of Bacchus when they are become full of the God, extract Honey and Milk from those Wells, out of which no common Person is able so much as to draw Water.* This Religious Enthusiasm, or heated Imagination, *Æschines* compares to the Enthusiasm of Love ; as *Plato* does here to That of Poetry ; and with equal Justice : for Each of them elevates the *Idea* of that Object, on which it dwells, to a Degree of Excellence far exceeding what is *Real*.

³⁸ The Greek is only τὰ μέλη, and is by the old Translators rendred simply *carmina*, and *i versi*. We are in Doubt, whether the true Reading is not τὰ μέλι : for the preceding Word is δρεπόμενοι, and the Metaphor the Same with This of *Horace*, *Ego apud Matinæ More modoque, Grata carpentis thyma*, &c. If this Alteration be not admitted, an Allusion however to the Word μέλι is certainly meant, in the Similarity of Sound, which μέλη bears to it. And there is then a Necessity, besides, for inserting the Word μέλι immediately afterwards, as *Ficinus* does in his Translation ; which is making a still greater Change in the Text of the Original.

light, and volatile, and ³⁹ sacred : nor is he able to write Poetry, till the Muse entering into him, he is transported out of Himself, and has no longer the Command of his Understanding. But so long as a Man continues in his ⁴⁰ Senses, he is unable to sing either Odes or Oracles ; to write ⁴¹ any Kind of Poetry, or utter any Sort of Prophecy. Hence it is, that the Poets say indeed many fine Things, whatever their Subject be ; just as you do concerning Homer : but not doing it thro any Rules of Art, Each of them is able to succeed, according to the Divine Distribution of the Genius's of Men, only in that Species of Poetry, toward which he feels the Impulse of the Muse ; This Poet in ⁴² Dithyram-bick ;

³⁹ *Bees* were by the Ancients held *Sacred*, because fabled to have yielded their Honey for a Nourishment to the *Cretan Jupiter* in his Infancy ; (see *Virgil's* 4th *Georgick*, v. 150.) and *Poets*, because supposed to be under the Influence of the *Muse*.

⁴⁰ For a more explicit Account of this Divine Inspiration of the Muse in the Sense of *Plato*, we refer our Readers to his *Phædrus*, with our Notes on that Dialogue. For the Philosopher there delivers his Thoughts in a more *serious* Manner, without that Mixture of *Humour* and *Irony*, which runs throughout the *Io*.

⁴¹ The Words of *Plato* are *πᾶν ποιῆν* : which *Bembo* absurdly translates “ *far qualunque cosa* ;” ignorant, as it seems, that *ποιῆν* frequently signifys “ *to write Poetry*.”

⁴² The usual Accuracy of *Plato* appears strongly in this Passage. For the five Species of Poetry, here enumerated, were the most of Any full of *Enthusiasm*, of the *Vis Poetica*, and the *Os magna sonans* ; and appear ranked in their proper Degrees of Excellence in those Respects ; beginning with That, which was deemed, and indeed by its Effects proved, to be the most highly *Rapturous*. But, for a more distinct Account of them, we refer to a *Dissertation on the ancient Greek Poetry*,
fo

bick ; That in Panegyrick ; One in Chorus-Songs, Another in Epic Verse, Another in Iambic. In the Other Kinds every One of them is mean, and makes no Figure : and This, because they write not what is taught them by Art, but what is suggested to them by some Divine Power, on whose Influence they depend. For if it was their Knowledge of the Art, which enabled them to write Good Poems upon One Subject, they would be able to write Poems equally Good upon all Other Subjects. But for this Reason it is, that the God, depriving them of the Use of their Understanding, employs them as his ⁴³ Ministers, his ⁴⁴ Oracle-Singers, and Divine ⁴⁵ Prophets ; that when we hear them, we may know, ⁴⁶ it is not These Men, who deliver

so far as may serve to illustrate those many Passages of *Plato*, where that Poetry is mentioned, or alluded to ; which will be properly subjoined to the *Seventh Book* of the *Laws*.

⁴³ Ὑποθέται. See Note 55. But for the more Philosophical Meaning of this Appellation, we refer to our Notes upon the *Phædrus*.

⁴⁴ Near the Seat of the Oracle were certain *Poets* employed, as the Oracular Response was delivered, to put it into *Metre*. And because, in order to execute their Office well, they ought to enter into the *Sense* and *Spirit* of those Responses, they were piously presumed to be *Themselves inspired* by the Oracle.

⁴⁵ *Plato* in other Places calleth the Poets by this Name ; particularly in the *Second Book* of his *Republick*, where his Words are, οἱ θεῶν παῖδες ποιῆται, καὶ μετὰ ταῦτα τῶν θεῶν γενόμενοι, *Poets, born the Children of the Gods, and made afterward their Prophets*. And in the *Second Alcibiades* he calls *Homer*, by way of Eminence, θεῶν προφήτης, *the Prophet of the Gods*.

⁴⁶ Thus *Tully*, who professedly imitated *Plato* ; *Deus inclusus corpore humano jam, non Cassandra, loquitur*. Cic. de Divinat. L. 1.

liver Things so excellent ; These, who are divested of common Sense ; but the God himself speaking, and thro These Men publishing his Mind to Us. The greatest Proof of That, which I advance, is Tynnichus the Chalcidian ; who never composed any other Poem, worth the Mention or Remembrance, beside that ⁴⁷ Pæan, which Every body sings, of almost all ⁴⁸ Odes the most excellent, and as he Himself tells us,

⁴⁹ *Wholly a Present from the Muse's Hands,
Some new Invention of their own.*

For in Him does the God seem to give us a convincing Evidence, so as to leave no Room for Doubt, that those beautiful Poems are not Human, nor the Compositions of Men ;

⁴⁷ This was an Ode or Hymn in Honour of *Apollo*, so called from one of the Names or Titles of that God : in the same manner, as the Word *Dithyrambick* is derived from *Διθύραμβος*, one of the Names of *Bacchus*.

⁴⁸ *Μελῶν*. In *μέλη* are included all Poems, made to be sung ; as *ἔπη*, in the larger Sense of that Word, comprehends all those, made for Recital. See Page 41, and 42.

⁴⁹ The *Greek* is *ἀτεχνῶς εὔρημά τι μυσᾶν*. This is a *Verse* in the *Alcmanian Measure*. Whence it appears, that this incomparable Ode of *Tynnichus*, unhappily lost, was of the *Lyric Kind*, and in the Measure used by *Alcman*, approaching the nearest of Any to the *Heroic*. It is evident, that *Plato*, in citing this Verse, as applicable to his present Purpose, alludes to the other Sense of the Word *ἀτεχνῶς*, in which it signifies *Inartificially*, or *without Art*. It was impossible to preserve this *Double Meaning* in Our Language, unless the Word *Simply* may be

Men ; but Divine, and the Work of Gods : and that Poets are only Interpreters of the ⁵⁰ Gods, inspired and possessed, Each of them by that particular Deity, who corresponds to the peculiar Nature of the Poet. This the better to demonstrate to us, did the God purposely chuse out a Poet of the meanest Kind, thro whom to sing a Melody of the noblest. Do not you think, Io, that I say what is True ?

I o.

Indeed I do : for I ⁵¹ feel as it were in my very Soul, Socrates, the Truth of what you say. To Me too such Poets, as write finely, appear in their Writings to be
Inter-

be thought tolerably expressive of it. *Cornarius* renders it in *Latin*, “ *sine arte* :” but the rest of the Translators, as if it were a Word of no Force or even Meaning at all, have intirely omitted it in Their Translations, It is probable, however, that they were misled by the false Pointing in *Aldus’s* Edition, which refers the Word ἀτεχνῶς to the preceding Sentence.

⁵⁰ Hence probably was this Title given to *Orpheus*, “ *sacer, interpresque Decorum*,” by *Horace*, Epist. ad Pison. v. 391.

⁵¹ The Words in the Original are very strong and significant, ἅψῃ τῆς ψυχῆς, *You touch my Soul*. Whoever is well versed in *Plato’s* Way of *Writing*, and is no Stranger to the *Socratic* Way of *Thinking*, will easily imagine, that *Plato* intends here to hint to us, by what Means *Poetry* operates so strongly upon the *Soul* ; that is, by touching some inward String the most ready to vibrate ; awakening those *Sentiments*, and stirring up those *Passions*, to which the Soul is most prompt : insinuating at the same time, that by means of the like *Aptitude* and *natural Correspondence*, *Truth* touches the *Mind*. Thus *Io*, in the present Situation of his Soul, reminded of his own past *Feelings*, and made sensible to what *Cause* they were owing, exemplifys and illustrates the Truth of that Doctrine, just before laid down by *Socrates*.

⁵² Interpreters of the Gods, in Proportion to the Kind and Degree of those Divine Powers, allotted severally to Each Poet.

SOCRATES.

Now You Rhapsodists interpret in like manner the Writings of the Poets. Do you not?

IO.

So far you still say what is True.

SOCRATES.

Do you not then become the Interpreters of Interpreters?

IO.

Very True.

SOCRATES.

Mind now, Io, and tell me This; and think not to conceal any Part of the Truth, in answering to what I am going to ask. At those Times, when you perform your Rehearsals in the best Manner, and strike your Audience with uncommon Force and Efficacy; when you sing, for Instance, of Ulysses, hastning to the Entrance of his House, appearing in his own proper Person to the Wooers of his Queen, and pouring out his Arrows close before him, ready for spreading round him instant Death; or represent Achilles

⁵³ In this Sense it is, that the Poets are a little before stiled *the Ministers of the Gods*, as serving them in the Conveying their Mind and Will to Mortals. In the same Sense the Rhapsodists are called, in the *Second Book* of the *Republick*, ποιητῶν ὑπηρέται, *the Ministers of the Poets*.

Achilles rushing upon Hector ; or when you rehearse, in a different Strain, any of the melancholy mournful Circumstances, attending Andromache, or Hecuba, or Priam ; at such Times whether have you the free Use of your Senses and Understanding ? or are you not rather ⁵³ out of your sober Mind ? Does not your Soul, in an Ecstasy, imagine her self present to those very Things and Actions, which you relate ? as if you had been ⁵⁴ hurry'd away by some Divine Power to Ithaca, or Troy, or wherever else be laid the Scene of Action.

IO.

How clear and convincing a Proof, Socrates, of your Argument, is This which you have produced ! For without concealing any thing, I shall own the Truth. When I am reciting any thing Pitiabie or Mournful, my Eyes are filled with Tears : when any thing Dreadful or Horrible is the Subject, my Hairs stand erect, and my Heart beats quick, thro' Terror and Affright.

SOCRATES.

What shall we say then, Io ? that a Man is at That time in his Wits or Senses, when, clad in a splendid Garb, with

a

⁵³ Agreeably to This, *Cicero* introduceth his Brother *Quintus*, observing of Him, and of *Aesop* the Orator, "*tantum ardorem cultumque motum, ut cum vis quadam abstraxisset à sensu mentis videretur.*" *Cic. de Divinat. L. 1.*

⁵⁴ *Horace* had, probably, this Passage of the *Io* in his View, when he thus describes, tho' for a different Purpose, the Magical Effect of the Dramatic Scene ; "*modo me Thebis, modo ponit Athenis.*" *Hor. Epist. L. 2. Ep. 1. s. 212.*

a Crown of Gold upon his Head, amidst a Feast, or at a Festival, he falls into Tears, without having lost any Part of his Finery, or of the Entertainment? or when he is affrighted and terrified, standing in the midst of twenty thousand Men, all well-disposed and friendly to him, None offering to strip him of his Ornaments, or do him the least Injury?

I o.

To confess the Truth, Socrates, not in his Senses, by any Means.

SOCRATES.

Do you know, that ⁵⁵ You produce this very same Effect upon Many of your Auditors?

I o.

I am indeed fully sensible of it. For at every striking Passage I look down from my ⁵⁶ Pulpit round me, and see the People suitably affected by it: now weeping, then looking as if Horror seized them; such Emotion and such Astonishment are spread thro All. And it is my Business

G 2

to

⁵⁵ From hence *Horace* seems to have drawn that excellent Precept to Theatrical Actors, “*Si vis me flere, dolendum est Primum ipsi tibi.*” *Epist. ad Pison. v. 102.* *Tully* too had perhaps this Passage in his Eye, when he made the following Observation; “*Quid oratio? quid ipsa actio? potest esse vehemens, & gravis, & copiosa, nisi est animus ipse commotior?*” *Cic. de Divinat. L. 1.*

⁵⁶ This was a Place, raised on high above the Area, like those two opposite Gallery-Boxes in our magnificent Theatre at *Oxford*; from whence Orators, Rhapsodists, and other Declaimers harangued the People.

to observe them with strict Attention, that if I see I have set them a weeping, I may be ready to receive their Money, and to laugh; but if I find them laughing, that I may prepare my self for a sorrowful Exit, disappointed of my expected Gain.

SOCRATES.

Know you not then, that this Audience of yours is like the Last of those Rings, which, One to Another, as I said, impart their Power, derived from that Magnet at the Top? The Middle Ring are ⁵⁷ You the Rhapsodist, and so too is the ⁵⁸ Player: the First Ring being the Poet himself. By
means

⁵⁷ Learned Men are divided in their Opinions concerning *Io* the *Rhapsodist*, whether he is the same Person, or not, with *Io* the *Cbian*, a considerable *Poet*, who flourished in the same Age. See *Jonsius* de Scriptor. Hist. Philos. L. 2. C. 13. n. 4. and *Bentleii* Epist. ad *Millium*, p. 50, &c. In the great Want of good Reasoning on either Side of the Question, it may be worth observing, that in this Passage, as also in Page 32, *Io* is contra-distinguished from the Poets. A Negative Argument too may be of some Weight, from the Silence of *Plato* upon this Point. Indeed it is strange, had *Io* been a *Poet*, and had won the Prize of Tragedy, which was the Case of *Io* the *Cbian*, that *Plato* should have made him take none of those many Opportunitys to glory in it, which offered themselves in this Conversation.

⁵⁸ Agreeably to This, we may observe those *Actors* of Tragedy, or of Comedy, to be the most excellent in their Art, who have in some measure caught the *Flame* of the Dramatic *Authors*, and are *inspired* with some Portion of *Their Spirit*. Whoever has frequented our Theatres in the present Age, and happens to read this Note, we cannot but think will immediately have in his Mind the Same Person in particular, we have in our own while we are writing it, a celebrated *Player*, whose
Per-

means of All These does the God ⁵⁹ draw, wherever it pleases him, the Souls of Men, suspended Each on Other thro attractive Virtue. In the same manner too, as from that Magnet, is formed a Chain of many Rows, where ⁶⁰ Chorus-Singers and Dancers, Masters and ⁶¹ Under Masters, hang, like the Collateral Rings, attracted and held together side-ways, all depending from the Muse. But upon One Muse One of the Poets, upon a different Muse Another is

Performances in the Plays of *Shakeſpear* ſo well illuſtrate that Poet; and to whoſe having imbibed ſo much of *Shakeſpear*'s Spirit ſeems to be chiefly owing the Increate of the Popular Taſt among us for the Writings of a Genius, ſo much above the Vulgar Level.

⁵⁹ The Source, or rather Vehicle, of theſe Ecſtaſys and Raptures, according to an excellent Judge of them, is Strength of Imagery in the Poem, affecting the Imagination of the Actor, and thro Him that of the Spectator: ὅταν ἂν λέγῃς ὑπ' ἐνθουſιαſμοῦ καὶ πάθος βλέπῃς δοκῆς, καὶ ὑπ' ὀψιῶν τιθῇς τοῖς ἀκροῦσιν: *When the Speaker is ſo far impaſſioned, and wrought up to ſuch a Height of Enthuſiaſm, as to fancy, he ſees what he deſcribes; and is thus enabled to preſent it to the View of his Audience.* Longin. de Sublim. §. 13.

⁶⁰ Or rather *Chorus-Singers dancing*; [χορευτῶν] for they were not different Perſons: the Dance being nothing elſe than a *meaſured Motion*, accompanied with certain Geſtures of Body, adapted to the *Tune*, (which they called the *Harmony*,) as that was to the *Words* of the Chorus-Song, ſung by the ſame Perſons who performed the Dance.

⁶¹ The hindmoſt Rows of the Chorus ſang an Under-Part, and had peculiar Maſters of their own to teach it them, who were therefore called Under-Maſters. At the Head of each Row was placed the Maſter of it, to give the Muſical Key, and to lead the Dance to his proper Row. The principal Teacher of the whole Choir, who alſo headed the Whole, was called χορηγός. See *Jul. Pollux*, Onom. L. 4. C. 15.

is suspended ; ⁶² possessed we call him, that is, held fast ; because he is fast held by the Muse. From these First Rings, the ⁶³ Poets, hang their Followers and Admirers ; Some from One, Others from Another ; inspired by them, and fastened on to them, by means of the Enthusiastic Spirit, issuing

⁶² This Passage in all the Editions of *Plato* is read thus ; ὁμομάζομεν δὲ αὐτὸ κατέχεται. τὸ δὲ ἐστὶ παραπλήσιον ἔχεται γάρ. Which, being Nonsense, is thus nonsensically rendered into *Latin* by *Ficinus* ; “ *Vocamus autem id nos occupari*, (altered by *Grynæus* into *mente capi*,) “ *quod quidem illi proximum est : tenetur enim.*” And by *Cornarius* thus ; “ *Hoc verò corripitur nominamus, quod consimile est : hæret enim.*” In the Steps of these Translators *Bembo* thought it safest here to tread, as being wholly in the Dark himself. For he thus translates it ; *e cio chiamamo nei l'esser preso, il che è simile* : and then quite omits the ἔχεται γάρ. *Serranus*, divining, as it seems, the true Sense of the Passage, (for the Words shew it not,) avoids the sinking into Nonsense ; but hobbles along very lamely. The Emendation of the Pointing, with Omission only of the Word γάρ, would make the Passage plain and clear, thus red, ὁμομάζομεν δὲ αὐτὸ κατέχεται, τὸ δὲ ἐστὶ, παραπλήσιον ἔχεται. But there is another Way of amending this Passage, that is, by a Repetition of the Word ἔχεται : and this Way we prefer, and follow in our Translation ; reading it thus ; ὁμομάζομεν δὲ αὐτὸ κατέχεται τὸ δὲ ἐστὶ, παραπλήσιον ἔχεται ἔχεται γάρ. The Omission of a Word, where the same Word immediately follows, is a common Fault in Manuscripts.

⁶³ The wrong Pointing of this Passage in the *Greek* has occasioned *Serranus* to translate it, as if it described the Poets depending, that is, receiving their Inspiration, *One from Another*. But tho this Fact be true, it is not the primary Intention of *Plato* in this Place to describe it. To prevent the same Mistake in the Readers of any future Edition of the Original, this Sentence ought to be printed with a Comma after the Word ποιητῶν, as well as with one before it. *Ficinus* however and the rest translate it rightly.

issuing from them ; Some to ⁶⁴ Orpheus, Others to Musæus ; but the most numerous Sort is of such, as are possessed by Homer, and held fast by Him. Of this Number, I, are You, ⁶⁵ inspired as you are, and enthusiastically possess'd by Homer. Hence it is, that when the Verses of any other Poet are sung or recited, you grow dull and fall asleep, for want of Something to say : but that, as soon as you hear a Strain of that Poet poured forth, immediately you are roused, your Soul recovers her Spriteliness, and Much to say presents itself to your Mind : because, when you harangue upon Homer, you do it not from Art or Science, but from Enthusiasm, of that particular Kind, which has possess'd you by Divine Allotment. Just as Those, who join in the Rites of Cybele, have an acute Perception of Such Musick only, as appertains to that Deity, by whom they are possessed ; and are not wanting either in Words or Gestures, adapted to a Melody of that Kind ; but have no ⁶⁶ Regard to any Other Musick, nor any Feeling of its Power.

⁶⁴ Concerning these Two Poets, and the Writings attributed to them in the Times of *Plato*, we refer to our Notes on the *Second Book of the Republick*.

⁶⁵ From what *Socrates* says of the Rhapsodists in this Speech, *Cicero* seems to have taken the Similitude, which he uses in the following Sentence ; *Quorum omnium (sc. oraculorum) interpretes, ut Grammatici Poetarum, proximè ad eorum, quos interpretantur, divinationem videntur accedere.* Cic. de Divinat. L. 1.

⁶⁶ This Observation holds equally True, with regard to *Religious Enthusiasm* in modern Ages. We see different Species apt to seize on Persons of different Temper, Genius, and Turn of Mind ; None of them

Power. In the same manner You, Io, when any Mention is made of Homer, feel a Readiness and a Facility of speaking; yet with regard to Other Poets, find your self wanting. That therefore, which your Question demands, Whence you have within you such an ample Fund of Discourse, upon every thing relating to Homer; whilst 'tis quite otherwise with you, when the Subject, brought upon the Carpet, is any Other of the Poets; the Cause is This; that not Science, but Enthusiasm, not Art, but some particular Divine Power ⁶⁷ allotted to You, has made you so mighty a Panegyrist on Homer.

Io.

You speak well, Socrates, I own. But I should wonder, if, with all your fine Talk, you could persuade Me to think my self possess'd, and out of my Senses, when I make my Panegyricks on Homer. Nor would You, as I imagine, think so your Self, were you but to hear from Me a Dissertation upon that Poet.

SOCRATES.

And willing am I indeed to hear you; but not till you have answer'd me this Question in the first place,
Which

them receiving easily the Contagion of the other Kinds. The same Thing *Aristotle* has remarked of the several Sorts of *Musick*; concluding thus; ποῖα τὴν ἡδονὴν ἐκάστοις τὸ κατὰ φύσιν οἰκεῖον. *Whatever is of Kindred to a Man's Soul, or familiar to his Nature, excites in him a Sense of Pleasure.* *Aristot. Politic. L. 7. C. 8.*

⁶⁷ Οὐρα μοῖρα. Concerning this Expression, very frequent in *Plato*, we refer to our Notes on the latter Part of the *Meno*.

⁶⁸ Which of his Subjects does Homer handle best? for certainly you will not say, that he excells in All things.

IO.

Be assured, Socrates, there is Nothing, in which ⁶⁹ he excells not.

SOCRATES.

You certainly do not mean to include Those things, of which Homer writes, and of which you are ⁷⁰ ignorant.

IO.

⁶⁸ The Greek of this Passage in all the Editions runs thus; ὃν Ὅμηρος λέγει, περὶ τίνος εὖ λέγει; Cornarius in his *Eclogæ* very dogmatically alters the last Word of this Question into λέγεις. Afterwards H. Stephens, into whose Hands had fallen a Copy of *Plato* with Conjectural Emendations in *Ficinus's* own Hand-Writing on the Margin, tells us in his Notes, that the same Alteration was there proposed by *Ficinus*. This, if admitted, will give a different Turn, not only to this Question, but to *Io's* Answer, and to the Observation of *Socrates* thence arising: but the Philosopher's Drift, in asking the Question, and the Series of the Argument, will be very little affected by it. For the Business is to shew, that neither *Poets* write, nor *Rhapsodists* interpret, when their Subject happens to be some Point belonging to any one of the *Arts*, from their real Skill in such Art. The only Difference is, that in the common Reading, the *Poets* are concerned immediately; and according to the proposed Alteration, the Question is pointed at the *Rhapsodists*, and reaches the *Poets* but in Consequence. In either Way, however, as the Argument proceeds, the direct Proof equally lyes against the *Rhapsodists*. Now in such a Case as this, we believe it to be an established Rule of sound Criticism, to forbear altering the Text.

⁶⁹ Cornarius and Serranus here make *Io* boast of his own universal Excellence as a *Rhapsodist*, instead of attributing this high Praise to *Homer* as a *Poet*: and This, in consequence of that Alteration in the Text, mentioned in the preceding Note.

⁷⁰ And consequently can be no Judge of. The Sense is thus sufficiently clear. There is therefore no Reason to make, with Cornarius

H

and

I o.

And What things may those be, which Homer writes of, and which I am ignorant of?

SOCRATES.

Does not Homer frequently, and copiously too, treat of the Arts? for Instance, the Art of ⁷¹ Chariot-driving? If I can remember the Verses, I will repeat them to you.

I o.

I'll recite them rather to you: for I well remember them.

SOCRATES.

Recite me then what Nestor says to his Son Antilochus, where he gives him a Caution about the Turning, in that Chariot-Race, celebrated in Honour of Patroclus.

I o.

His Words are these,

*There to the Left inclining, easy turn
The light-built Chariot; mindful then to urge
With pungent Whip, and animating Voice,
The Right-hand Courser, and with Hand remiss
The Reins to yield him; hard upon the Goal,
Mean time, his Partner bearing; till the Wheel,*

Skim-

and Serranus, this Question relate to *Io's* boasted *Dissertations*, instead of *Homer's Poetry*: and consequently no Need of altering the Text in the former Question of *Socrates*, in order to explain *this*.

⁷¹ What this Art was in ancient Times, and in what high Estimation it was held, Such of our Readers, as are not conversant in the Writings of the Ancients, may find in the entertaining Notes to Mr. *Pope's Homer*.

*Skimming the Stony Lines of that old Mark,
 72 Doubt if its Nave with Point projecting touch
 Tb' extreamest Margin: but of those rough Stones
 Tb' Encounter rude be carefull to decline.*

SOCRATES.

Enough. Now in these Verses, Io, whether Homer gives a right Account of what ought to be done upon the Occasion, or not, who must be the ablest Judge, a Physician, or a Charioteer?

Io.

A Charioteer, undoubtedly.

SOCRATES.

Whether is he thus able, from his having Skill in his Art, or by some other Means?

Io.

From his Skill in his Art only, and no other Way.

H 2

SOCRATES.

⁷² It is great Pity, that Mr. *Pope*, in his elegant Version of *Homer*, has dropt this strong Poetical Stroke; by which not only the Wheel is animated, but the exquisite Nicety of turning the Goal, in keeping close to the Edge of it, without touching, is described by One Word in the finest manner possible. This Mistake happened to him, from his misunderstanding the Word, *δωδεκα*, to mean, *doubling the Goal*; in which Sense this Part of the Description would be flat, lifeless, and Prosaic, altogether unworthy *Homer*. Had Mr. *Pope* thought fit to consult *Eusebius*, He would have set him right. The Verses here cited are in the 23d Book of the *Iliad*; where the Word, *δρ*, in the fifth Line is evidently the right Reading, instead of *μρ*, which we meet with in the Copys of *Plato*.

SOCRATES.

⁷³ Has not thus Every one of the Arts an Ability, ⁷⁴ given it by God himself, to judge of certain Performances? For the same Things, in which we have good Judgment from our Skill in the Art of Piloting, by no means shall we be able to judge of well from any Skill in the Art of Medicine.

Io.

By no means, undoubtedly.

SOCRATES.

Nor the same Things, in which our Skill in the Art of Medicine has given us good Judgment, would the greatest Skill in the Art of Building qualify us to judge of equally well.

Io.

Certainly, not.

SOCRATES.

⁷⁵ Does it not then hold True alike in all the Arts, that of whatever Things we are good Judges by means of our being possess'd of One Art, we can never judge well of those very Things from our Skill in any other Other Art? But before you answer to This Question, answer me to this

Other :

⁷³ In the *Greek*, as it is printed, this is made an *absolute Assertion* of *Socrates*, contrary to his usual Manner of conversing, and to the Genius of this Dialogue in particular, where *Socrates* is represented as proving the Ignorance of *Io* out of *his own Mouth*.

⁷⁴ See our Argument of this Dialogue, Page 9.

⁷⁵ This Sentence in the Original is likewise printed, as if it was spoken *positively*; and is so translated by *Bembo*: whereas immediately afterwards *Socrates* himself calls it a *Question*.

Other : Do not you admit a Diversity between the Arts, and call This some One Art, and That some Other ?

I o.

I admit such a Diversity.

SOCRATES.

Do not you distinguish every Art in the same Way that I do, inferring a Diversity between them from the Diversity of their Subjects ? When One Art is attended with the Knowledge of One Sort of Things, Another Art by Knowledge in Things of a different Nature, do you not from hence conclude, as I do, that This accordingly is One Art, and That Another ?

I o.

I do.

SOCRATES.

For if, in any Two Arts, there was the Knowledge of the same Things in Both, why should we make a Distinction, and call This some One Art, and that some Other different, when Both of them were attended by Skill in the Same Sort of Things ? As I know, for Instance, these Fingers of mine to be Five in Number ; and You know it as well as I. Now were I to ask you, whether it was by the Same Art, that we know this One and the Same Thing, by the Art of Arithmetick You as well as I, or Each of us by a Several Art ; you would certainly answer, 'twas by the Same Art.

I o.

Undoubtedly.

SOCRATES.

The Question then, which I was about asking you before, answer me now ; whether in all the Arts, You think it alike necessary, that the Same Things should be judged of by the Same Art ; and that a different Art must not pretend to judge of those very Things ; but that if in Reality it be a different Art, different Things must of Course fall under its Cognizance ?

I o.

I do think so, Socrates.

SOCRATES.

No Man therefore will be able to judge well of any Thing said, or done, relating to Any One of the Arts, in which he has no Skill.

I o.

You say right.

SOCRATES.

In those Verses then, which you repeated, can You best tell, whether Homer gives a right Account of Things or not ; or is a Charioteer the properest Judge of This ?

I o.

A Charioteer.

SOCRATES.

And That for this Reason, because You are a Rhapsodist, and not a Charioteer.

I o.

I o.

True.

SOCRATES.

And because the Art of a Rhapsodist is different from that of a Charioteer.

I o.

Right.

SOCRATES.

If then it be a different Art, it is attended by Skill in a different Sort of Things.

I o.

Very right.

SOCRATES.

Well then ; when Homer relates, how Hecamede, a Dam-fel of Nestor's, mingled a Potion for Machaon to drink, after he had been wounded ; giving us this Description of it ;

*Into rough Pramnian carefully she scrapes,
With brazen Scraper, acrid-tasted Cheese,
Made of thin Milk drawn from salacious Goat ;
And sets beside the Life-reviving Bowl
⁷⁶ Strong stimulating Onion.—*

To

⁷⁶ This latter Circumstance is mentioned by *Homer* at some Distance from the former, eight Lines intervening. *Plato* brings them together, selecting them out from the other Particulars of that Description, as the Two most singular and remarkable, the most blamed by the Physicians, and ridiculed by the Wits of those Days. But in the 3^d Book of his *Republick*, he answers all their Criticisms and Cavils himself, in a just Defence

To form a true Judgment in this Case, whether Homer be in the Right or not, does it belong to the Art of Medicine, or to that of Rhapsody ?

Io.

To the Art of Medicine.

SOCRATES.

Well ; and what, where Homer says thus ;

*Steep down to the low Bottom of the Main
Then plung'd the Goddess ; rushing, like the Lead,
Pendant from Horn of Meadow-ranging Bull,
Which falls impetuous, to devouring Fish
Bearing the deathful Mischief.——*

Whether

Defence of the Great Poet, and of such a Method of treating Wounded Persons, in the more simple, less luxurious, and healthier Ages. The Verses of *Homer*, here cited, are to be found in the *eleventh Book* of the *Iliad*.

” Had we been to have translated this Passage immediately from *Homer*, we should have made the last Line thus ; “ *Bearing their Fates destructive* ” — the *Greek* Word being *ἄνεα* in the Copys of *Homer* ; instead of which we read *ἄνεα* in those of *Plato*. Upon this Occasion, we beg Leave, once for all, to advertise our Readers, that in many Passages of *Homer*, as cited by *Plato*, there are Variations, and those sometimes material, from the received Reading of the Text of that Poet : and that This was one of the Reasons, on which we grounded our undertaking to translate all those Passages afresh ; when Mr. *Pope*’s Version, so excellent upon the Whole, might otherwise have well excused us from that Trouble. The Passage of *Homer*, now before us, occurs in the last Book of the *Iliad*.

Whether shall we say it belongs to the Art of Fishing, or to that of Rhapsody, to judge best, whether this Description be right or wrong?

I o.

To the Art of Fishing, Socrates, without Doubt.

SOCRATES.

Consider now, suppose your Self had taken the Part of Questioner, and were to say to Me thus; Since then, Socrates, you have found, what Passages in Homer it belongs to ⁷⁸ Each of those Arts before mentioned, severally to discern and criticise with good Judgment; come, find me out, upon the Subject of Divination, what Passages it is the Business of a Diviner critically to examine, and to tell us whether the Poetical Account be right or wrong: consider, how easily I should be able to give You a satisfactory and a proper Answer. For Homer has many Passages, relating to this Subject, in his *Odyssy*; particularly One, where Theoclymenus

⁷⁸ It is observable, that *Plato* here takes his four Instances from four different Sorts of Arts; the First from one of the Arts *Military*; the Second from one of the *Liberal* Arts; the Third from one of the *Mechanical* Kind; and the Fourth from one of those Arts, relating to *Religion*. His Ends in thus multiplying and varying his Instances are these; One is, to shew the *Universality* of *Homer's Genius*; and Another is, to make it appear the more plainly, what a *Variety* of *Arts* the Poet must have been Master of, had he wrote, not from a *Divine Genius*, but from *real Skill* humanly acquired. With the same View he instances again a little farther in the Arts *Imperial*, *Liberal*, *Service*, and *Mechanical*. See our Argument of this Dialogue, Page 12.

clymenus the Diviner, ⁷⁹ One of the Race of Melampus, addresses the Wooers of Penelope in this manner ;

*Mark'd out by Heav'n for great Events ! What Ill
Is This attends ye ! What sad Omens point
Presagefull ! Round ye some dark Vapour spreads
His dusky Wings ; Head, Face, and lower Limbs
In Shades involving : thick thro burthen'd Air
Roll hollow Sounds lamenting : dropping Tears
Stain of each mourning Statue the wet Cheeks :
Crouded the Porch, and crouded is the Hall
With Spectres ; down to Pluto's shadowy Reign
Ghosts seem they gliding : the Sun's cheary Light
Is lost from Heav'n : a Gloom foreboding falls,
O'erhanging all things, sadd'ning every Heart.*

On the same Subject he writes in many Places of his Iliad ; as, for Instance, where he describes that Fight, which happened under the Grecian Fortifications. For he there gives us this Relation of it ;

*While eager they prepar'd to pass the Moat,
And force th' Intrenchments ; o'er them came a Bird
Tow'ring,*

⁷⁹ See the *Odyssey* of Homer, B. 15. v. 225, &c. But the fine Descriptive Speech following is taken out of the Twentieth Book of that Poem.

*Tow'ring, an Eagle, from the ^{so} Left of Heav'n,
 Their Enterprize forbidding : on he came,
 And in his Talons bore a Dragon, huge,
 Enormous, glistning horrid with red Scales.
 Still liv'd the Serpent ; and tho close with Death
 He strove, and gasp'd, and panted ; yet his Rage
 And Venom he forgot not : for half round
 Wreathing the pliant Joynts of his high Crest,
 With backward Stroke he pierc'd his griping Foe :
 His Breast he pierc'd, where close beneath the Neck
 Soft to the Stroke it yielded. Stung with Smart,
 Loosen'd his Gripe the Foe, and to the Ground
 Down drop'd him. Mid the martial Throng the Beast
 Fell : while the bleeding Bird with Clangour shrill
 Strain'd onward his weak Flight, where bore the Winds.*

^{so} This Circumstance is very important. For upon the Principles of Augury, one Kind of Divination, had the Flight of the Eagle over their Heads been, on the Contrary, *from the Right Side* of the Heav'ns, that is, from the East, making *toward the Left*, or West, it had been a Pre-
 sage of Good Success. Yet is this Circumstance carelessly omitted by Mr. Pope. Now the Passage being cited by *Plato*, expressly, as an Instance to shew, that *Homer* treats of the Art of Divination, we could not, without an Absurdity, pass over that Part of it, which is the most *material* with regard to the *Scope* of our Author in this Place. And as this often is the Case, that where *Plato* cites *Homer* for some particular Purpose, Mr. Pope's Version happens there to be defective, we found our selves obliged, for this farther Reason, to attempt setting those Passages in their proper Light by a new Translation. This is cited from the ταχμαχία, or *twelfth Book* of the *Iliad*.

These Passages, and others of the same Kind, shall I say, it belongs to the Diviner to consider, and to criticise?

IO.

So will you say what is true, Socrates.

SOCRATES.

You speak Truth your Self, IO, in This. Come on then, and tell me, as I have selected out for You certain Passages from the *Odyssæy*, and from the *Iliad*, appertaining Some of them to the Diviner, Some to the Physician, and Others to the Fisherman; in Return, do You pick out for Me (since You are better versed in Homer than I am) Such Passages, IO, as appertain to the Rhapsodist, and relate to the Rhapsodical Art; Such, as it becomes the Rhapsodist to examine, and to criticise, with a Judgment and Skill superior to that of other Men.

IO.

The Whole of Homer I affirm it to be, Socrates.

SOCRATES.

You denied it, IO, but just now, to be the Whole of Homer. ⁸¹ What, are you so forgetfull? It ill becomes, however, a Man, who is a Rhapsodist, to be forgetfull.

IO.

But what it is now, that I have forgot?

SOCRATES.

⁸¹ The *Greek* here is erroneously printed in all the Editions, thus; η (instead of π) $\eta\tau\omega\varsigma\ \epsilon\pi\iota\lambda\acute{\eta}\sigma\mu\omega\nu\ \epsilon\tilde{\iota}$; accordingly, *Cornarius* translates it, "Aut ita obliuiscus es?" This Error of the Press, we hope, will be corrected in the next Edition of *Plato*.

SOCRATES.

Do you not remember, that you affirmed the Art of Rhapsody to be an Art different from that of Chariot-driving?

I o.

I do remember it.

SOCRATES.

Did not you allow too, that being a different Art, it was accompanied by Skill and Judgment in a different Sort of Things?

I o.

I did allow it.

SOCRATES.

The Art of Rhapsody therefore, according to Your own Account, is not accompanied by Skill and Judgment in Things of Every Sort: nor will the Rhapsodist know All things.

I o.

With an Exception perhaps, Socrates, of Such Sort of Things.

SOCRATES.

By Such Sort of Things, which You are pleased to except, You mean such Things, as belong to nearly all the other Arts. But, since the Rhapsodist knows not All things; Pray, what are those Things, which he does know?

I o.

He knows, I presume, what is proper for a Man to speak, and what for a Woman; what for a Slave, and what for a Free-

Free-Man ; what for those who are under Government or Command, and what for the Governor and the Commander.

SOCRATES.

For the Commander, do you mean, who has the Command of a Ship at Sea, amidst a Tempest, what is proper for Him to speak, that the Rhapsodist will know better than the Master of a Ship ?

Io.

Not so ; for This indeed the Master of a Ship will know best.

SOCRATES.

For the Governor then, who has the Government of the Sick, what is proper for Such a one to speak, will the Rhapsodist know better than the Physician ?

Io.

Not This neither.

SOCRATES.

But that, which is proper for a Slave, you say.

Io.

I do.

SOCRATES.

For Instance now, a Slave, whose Office it is to keep the Cattle, what is proper for Him to speak, when the Herd grows wild and madding, in order to pacify and tame them ; do you say the Rhapsodist will know This, better than the Cow-keeper ?

Io.

I o.

No, to be sure.

SOCRATES.

That, however, which is proper for a Woman to speak ; for a Woman-Weaver now, suppose, relating to the Fabrick of Cloth.

I o.

No, no.

SOCRATES.

But he will know, what is proper for a Man to speak, who has the Command of an Army, in order to animate his Men.

I o.

You have it ; Such Sort of Things the Rhapsodist will know.

SOCRATES.

What is the Art of Rhapsody then, the Art of commanding Armys ?

I o.

Truly I ⁸² should know, what Speech is proper for the Commander of an Army.

SOCRATES.

Because You have, perhaps, the Art of Generalship, I o. For suppose you were skilled in the Arts of Horsemanship and of Musick, Both of them, you would be a good Judge of What Horses were well-managed, and would be able

⁸² In the printed Editions of the *Greek* we here read γινώσκω γένει ἀνδρῶν, whereas certainly we ought to read γινώσκω γένει ἀνδρῶν (or else ἀνδρῶν).
2

able to distinguish them from Such as were managed ill. Now, in that Case, were I to ask you this Question, By which of your Arts, Io, do you know the well-managed Horses? do you know them, thro your Skill in Horfemanſhip, or thro your Skill in Muſick? What Answer would you make me?

Io.

Thro my Skill in Horfemanſhip, I ſhould answer.

SOCRATES.

Again; when you diſtinguiſhed rightly the good Performers in Muſick, would not you own, that you diſtinguiſhed them, by your being ſkilled in Muſick; and not ſay it was owing to your Skill in Horfemanſhip?

Io.

Certainly.

SOCRATES.

But now that you underſtand what belongs to the ⁸³ Command of Armys, whether do you underſtand This by means of your Skill in the Art of Generalſhip, or as you are an excellent Rhapsodiſt?

Io.

There appears to Me no Difference.

SOCRATES.

What mean you by no Difference? do you mean, that
the

⁸³ This refers to an Affertion of *Io's* a little before. It ſeems neceſſary therefore in this Place to read *στρατηγικά*, (as the Senſe alſo requires,) and not *στρατιωτικά*, *Military Affairs*, as it is printed, and accordingly tranſlated by *Cornarius*, and *Serranus*. *Ficinus* however, *Grynæus*, and *Bembo* agree with Us.

the Art of Rhapsody and the Art of Generalship are One and the Same Art? or do you admit them to be Two different Arts?

I o.

I think they are One Art only.

SOCRATES.

Whoever then happens to be a good Rhapsodist, the same Man must also be a good General.

I o.

By all means, Socrates.

SOCRATES.

⁸⁴ And whoever happens to be a good General, must He be a good Rhapsodist too?

I o.

This, I think, does not hold true.

SOCRATES.

⁸⁵ But that other Consequence, you think, will hold true, that whoever is a good Rhapsodist is also a good General.

I o.

Beyond all Doubt.

SOCRATES.

⁸⁴ We chuse, here, to tread in the Steps of *Ficinus*, deviating from the printed Original, where the Sentence is not *Interrogative*, but *Affirmative*.

⁸⁵ By a strange Perverseness in the Editors or Printers of the *Greek Text*, this Sentence is changed into a *Question*; by which means the Humorous Turn of it is half lost.

SOCRATES.

Now are not You the most excellent of all the Grecian Rhapsodists?

IO.

Certainly so, Socrates.

SOCRATES.

Do You also then, Io, excell the rest of the Grecians in knowing how to command Armys?

IO.

⁸⁶ Be assured, Socrates, that I do; for I have acquired that Knowlege from the Works of ⁸⁷ Homer.

SOCRATES.

In the Name of the Gods then, Io, what can be the Meaning, that, excellent as You are above the rest of the Grecians,

⁸⁶ The Words of *Plato* are εὖ ᾔδει. This was an arrogant Expression, frequent in the Mouths of the Sophists. See *Plato's Symposium*. In the same Spirit he here very properly attributes it to *Io*. Yet *Bembo* renders it thus in *Italian*, “*Tu il sai bene*;” following the Sense, or rather Nonsense, given it by *Cornarius* and *Serranus*.

⁸⁷ *Io*, being driven from all his other Pretensions to any sound Judgment, or true Knowlege, in the Works of *Homer*, retires at length to his main Fortrefs, the Opinion of his Knowlege in that Branch of the Kingly Art, whose Subject is the Command of Armys. He imagined, he had attained to this Skill from his being thoroughly versed in *Homer's Iliad*, where occur so many fine Descriptions of the excellent Conduct of the *Grecian* Leaders in the various Exigencys of War. As ridiculous as this Fancy of *Io's* may seem, it was anciently very common, and not at all wonderfull to find in such Men, as know not how to distinguish *Imitation* from *Reality*, *describing* from *teaching*, or a deep *Sagacity* joyned to a lively *Imagination* from experienced *Skill* and real *Science*.

Grecians, both as a General and as a Rhapsodist, you chuse to make your Appearance only in this latter Character ; and travel about all over Greece, reciting and expounding, but take not the Command of the Grecian Armys ? Is it because you think, the Grecians are in great Need of a Rhapsodist, or of a Man to repeat Verses to them with a Golden Crown upon his Head, but have no Occasion at all for a General ?

I o.

The City, which I belong to, Socrates, is under the Government of Yours, and her Forces are commanded by the Athenians : therefore She is in no Want of a General. And as to Your City, or that of the Lacedæmonians, Neither of You would appoint Me her General, because You have, Both of you, a high Opinion of your own Sufficiency. |

SOCRATES.

What, my Friend Io, do you not know Apollodorus of Cyzicum.

I o.

• • ⁸³ Which Apollodorus ?

SOCRATES.

⁸³ This Question seems flat and unnecessary, unless it be understood to distinguish him from another *Apollodorus* of the same City, and intended as a secret Sarcasm on this Other, as not being an able or a worthy Man : by whom probably is meant That *Apollodorus* of *Cyzicum*, mentioned by *Diog. Laertius* in his *Ninth Book*, who wrote some Account of the Life of *Democritus*, and seems to have been One of his few immediate *Disciples*. For the Doctrine of *Democritus* was not continued on after *Them*, but dyed, till it was revived again with Improve-

SOCRATES.

Him, whom the Athenians have often appointed to the Command of their Armys, tho a Foreigner. Then there is, besides, Phanosthenes the Andrian, and ⁸⁹ Heraclides of Clazomenæ; upon whom the City, notwithstanding that they are Foreigners, yet because they have ⁹⁰ approved themselves

ments by *Epicurus*. If This be the Person hinted at, it confirms the Truth of what *Laertius* delivers for Certain, the Dislike which *Plato* had conceived against the Person of *Democritus*, his Writings, and his Doctrine, extending itself naturally to a Prejudice against his *Disciples*. But of This further in our *Dissertation concerning the Life and Writings of Plato*.

⁸⁹ This General is mentioned by *Ælian* in his *Various Historys*, B. 14. C. 5. together with *Apollodorus* of *Cyzicum*, and Both of them with high Commendations; but in such a Manner, it must be owned, as to induce a Suspicion, that he had all his Knowledge of them from this Passage of the *Io*.

⁹⁰ *Plato* seems to take this Opportunity of expressing the Esteem he had for these three Commanders; under whom, 'tis probable, that *Socrates* had served his Country in some of those Campaigns, which he had made with so much Glory. See *Plato's Banquet*. This whole Passage, however, is understood in a very different Sense by *Athenæus*, B. 11. p. 506. who takes this Praise to be *ironical*: in consequence of which Mistake he bestows ill Language on *Plato*, for having here, as he pretends, vilify'd these Commanders, and thrown a Reflection upon the City for promoting them: According to the Supposition therefore of *Athenæus*, they are introduced here, on Purpose to *depreciate* them, and put them on a *Level* with an ignorant *Rhapsodist*. A strange Interpretation! by which is weakened, if not intirely destroyed, as well the Force of the *Argument* here used by *Socrates*, as of that *Ridicule*, with which he all along treats *Io*. For by setting him in Comparifon with Commanders of *real Merit* only, could *Socrates*, consistently with his own Reason-

ſelves conſiderable and worthy Men, confers the chief Command of her Army, with other Poſts of Power and Government. And will not the City then beſtow her Honours on Io the Ephelian, and appoint Him her General, ſhould he appear a Man valuable, and worthy that Regard? What; are not ⁹¹ You Ephelians originally of Athens? and then, beſides,

ing, invalidate the Account given by Io, why he was not promoted, in that he was a Foreigner. Since the Argument would be very inconcluſive, if This were ſuppoſed the Meaning; “ *You ſee how the City abuſes to prefer a Pack of Fellows, who have no Merit, and are Foreigners as well as your Self; If You then are truly an expert and able General, tho a Foreigner, You may reaſonably expect a Share in ſo judicious a Promotion.*” And as to the Irony, Socrates is thus made to go out of his Way, and take off the Ridicule from Io, whiſt he turns it upon Others. But the Reaſoning is juſt, and the Ridicule on Io continued ſtrong, upon the contrary Suppoſition, expreſſed in other Words thus; “ *Your being a Foreigner can be no Bar to your Preferment; let not That deter you from ſo laudable an Ambition: you ſee what Regard the City pays to Men of Great Abilitys, tho born in other Countries. Let the Succeſs therefore of Apollodorus and the reſt encourage You to offer your ſelf a Candidate: for You on other Accounts have ſtill fairer Pretenſions.*” Were the Point, now in Debate, a Matter to be decided by Authority, to that of *Athenæus* we might oppoſe that of *Ælian*, who commends the Compliment, made by *Plato* in this Paſſage, not only to the three foreign Generals, but to the City of *Athens* at the ſame time, for giving her firſt Honours to ſuperiour Virtue, wherever found, without Regard to Birth-Place or to Popular Favour. See *Ælian. Var. Hiſt. L. 14. C. 5.*

⁹¹ *Socrates*, having now ſufficiently derided the perſonal Arrogance and Ignorance of Io, before he quits him, beſtows an Ironical Sarcaſm or two upon the general Vanity of Io's Countrymen; who, while they were ſunk in *Aſiatic* Luxury and Effeminacy, valued themſelves highly,

besides, does Ephesus yield the Preference to Any City in point of Greatness? But the Question is about your own Character, Io; What shall we think of You? For if you speak Truth, when you say, that you are able to display the Excellencys of Homer thro your Skill in any Art or Science, you are a Man, who does not act fairly. For after you had professed to know many fine Things, from which you could illustrate the Works of Homer, and had undertaken to give Me a Specimen of that Knowledge of yours, you deceive and disappoint me: whilst you are so far from doing as you promised, and giving me such a Specimen, that you will not so much as inform me, What those Things are, in which you have so profound a Skill; and this, notwithstanding I have long pressed you to tell me: but absolutely become, like Proteus, all various and multi-form, changing backwards and forwards, till at last you escape me, by starting up a General; for Fear, I suppose, you should be driven to discover, how deep your Wisdom is in the Works of Homer. If then you really are an Artist, and when you had promised to give Me a Specimen of your Art and Knowledge in Homer, wilfully disappoint me; you

in the first place, upon their *Descent* from the *Athenians*, so illustrious for Wisdom and Valour, and next on Account of their *Opulence* and *Magnificence*; Circumstances, in Truth, redounding only to their Shame; yet the usual Topicks of Boast, these Two, High Descent and Outward Greatness, whether in Nations or private Persons, degenerated from their Ancestors, and void of those Virtues, which raised Them to that Greatness,

you act, as I just now said, unfairly. If indeed you are not an Artist, but an Enthusiast, one of those, who from Divine Allotment are inspired by Homer ; and thus, without any real Knowledge, are able to utter Abundance of fine Words about the Writings of that Poet, agreeably to the Opinion, which I had of you before ; in this Case you are not guilty of any unfair Dealing. Chuse then, Whether of these two Opinions you would have me entertain of you ; whether This, that you are a Man, who acts unfairly ; or this Other, that you are a Man under the Influence of some Divinity.

I o.

Great is the Difference, O Socrates : 'tis certainly much the better Thing, to be deemed under Divine Influence.

SOCRATES.

This better Thing then, I o, is with You, to be deemed by Us, in your Encomiums upon Homer, ⁹² an Enthusiast, and not an Artist.

⁹² In this last Speech of *Socrates* the double Design of the *Io* is very plainly unfolded : for an Account of which more at large we refer to our *Argument* of this Dialogue.

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